

FOCUS

O N P O L A N D



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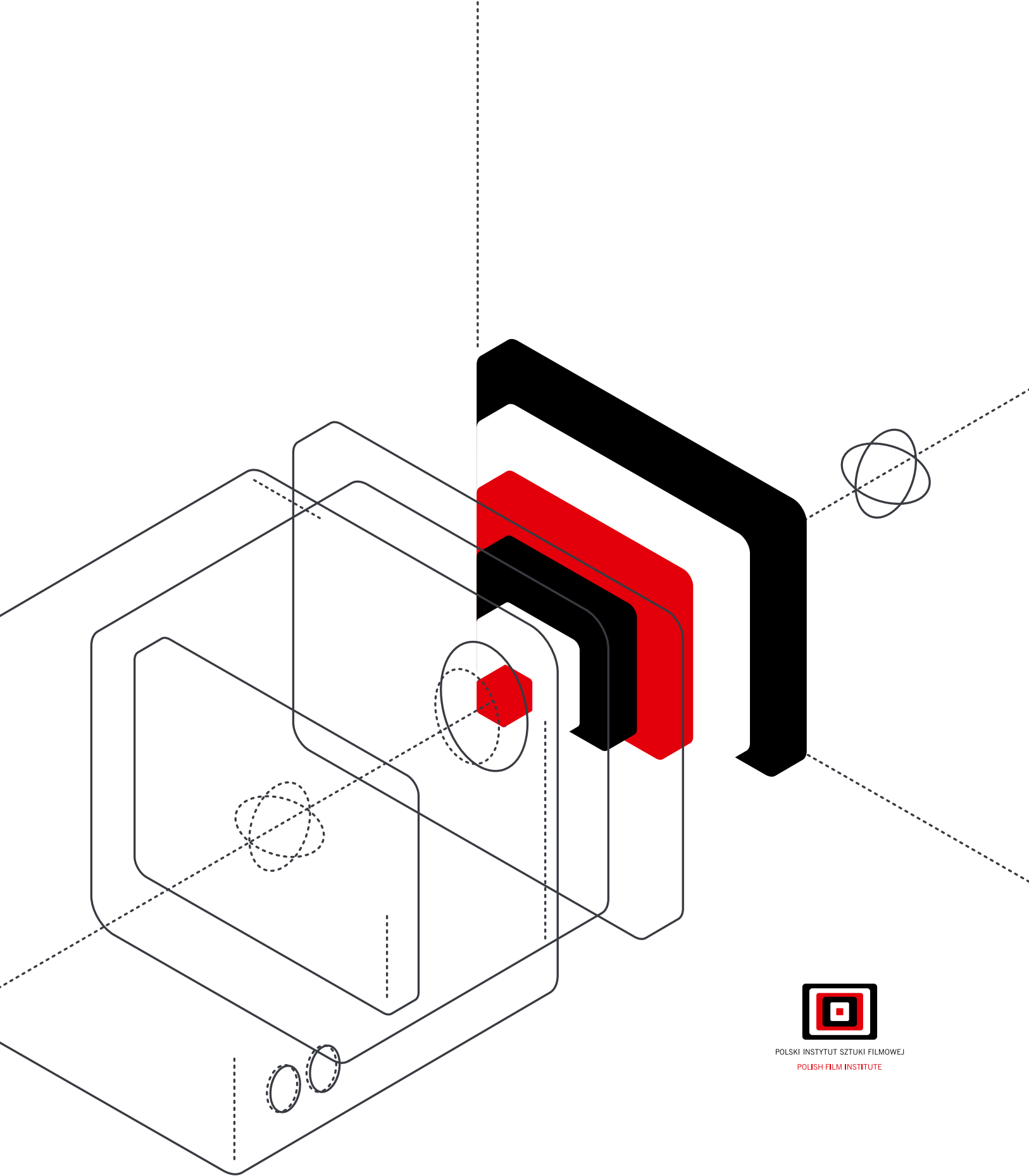
The Symphony of the Ursus Factory dir.: Jaśmina Wojcik Photo: Jakub Wróblewski

Krzysztof Gierat
talks with **Rafał
Łysak** about
***Unconditional
Love***

**Holidays
in danger
zones.** New
project by
Vita Drygas

***Another
Day of Life.***
Interview with
the directors

Catalogues
of **new
films**



POLSKI INSTYTUT SZTUKI FILMOWEJ
POLISH FILM INSTITUTE

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AUTUMN IS A TIME OF FESTIVAL PREMIERES, so we will be writing about the upcoming films to be screened at the festivals in Jihlava, Leipzig, Amsterdam and others, not only documentary ones. Krzysztof Gierat talks to Rafał Łysak about the need to be accepted and the making of his debut film *Unconditional Love*. Damian Nenow and Raúl de la Fuente talk about their work on the feature-length animation *Another Day of Life*, whose opening night took place in Cannes. An intriguing text about war tourism and referring to Vita Drygas's new project shows a phenomenon arousing considerable controversy. In the series presenting Polish film schools, this time we present Warsaw Film School, whose students are increasingly successful all over the world. What is more, we present brand new documentary and animation projects, as well as the catalogues of completed films. Have a good read during the long autumn evenings...

BARBARA ORLICZ-SZCZYPUŁA
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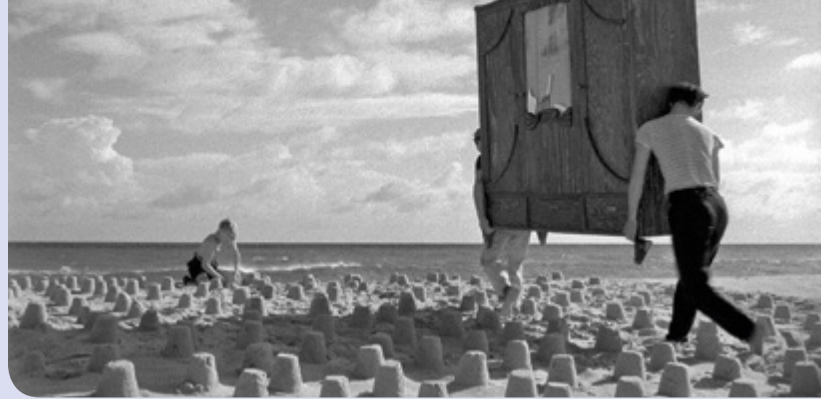
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Two Men with the Wardrobe dir.: Roman Polański © PWSFTvIT

POLISH SHORTS AND ŁÓDŹ FILM SCHOOL IN TAIWAN

This year, the Kaohsiung Film Festival in Taiwan will present a selection of films from the Łódź Film School. What is more, five Polish shorts were invited to the competition:

Dust by Jakub Radej, **Tremors** by Dawid Bodzak, **For You** by Katarzyna Wiśniowska, **Nuclear Shadows** by Marek Leszczewski and **Off the Hook** by Pat Howl Kostyszyn. This year, the special festival guest will be Łódź Film School. Fifteen films produced in the school will be presented in the special program **Then and Now. The best of the Polish National Film School in Łódź**. In the selection the audience will find both, films from the acclaimed directors who graduated from the School including Roman Polański, Krzysztof Kieślowski, Jerzy Skolimowski, Zbigniew Rybczyński, Daniel Szczęchura, Andrzej Wajda and Małgorzata Szumowska, as well as the latest festival winning films, such as **Echo** by Magnus Von Horn, **Frozen Stories** by Grzegorz Jaroszuk, **Rogalik** by Paweł Ziemilski or **Pussy** by Renata Gąsiorowska.



Tremors dir.: Dawid Bodzak

SIXTEEN POLISH SHORT FILMS will be presented during Focus on Poland at the Leuven International Short Film Festival that will take place between 1–8 December 2018. Two out thirds of the programme of Polish films will be devoted to the most popular titles of recent years. Belgian viewers will have the opportunity to watch, among others, **Pussy** – animation by Renata Gąsiorowska that has a record amount of festival screenings; **The Best Fireworks Ever**, a feature by Aleksandra Terpińska that was awarded during Cannes 2017 Critics' Week; one-shot film by Marta Prus called **Hot and Cold**; or **Once upon a Line** by Alicja Jasiny that was awarded best animation during the Student Academy Awards 2016. Additionally, the organizers plan to present six short features by Roman Polański accompanied by live music from the SzaZa band. The programme will be supplemented by AR exhibition presenting Kaja Renkas's posters and Iwona Pom's animations.

POLISH FILMS AT DOK LEIPZIG, DOCLISBOA AND IN JIHLAVA

This year, during DOK Leipzig in Germany a couple of Polish titles will be presented, both documentaries and animations. In the Next Masters Competition, the world premiere of a creative documentary **The Symphony of the Ursus Factory** by Jaśmina Wójcik will take place and **The Briefing** by Filip Drzewiecki that qualified for the International Programme section will have its international premiere. The films accepted for the international competition include also **The Sisters** by Michał Hytroś and the Kids DOK Programme covers **Their Voices** by Eri Mizutani. In the animation sections you can find such titles as **The Notebook** by Aleksandra Rylewicz, **You Are Overreacting** by Karina Paciorkowska and **Eatself** by Edyta Adamczak (all three in the international short competition). The special programme will present a real gem – **Tango** by Zbigniew Rybczyński which won an Oscar in 1980.

Two Polish films will have their international premiere during Doc Lisboa: **Komodo Dragons**, a feature-length film somewhere between documentary and fiction directed by Michał Borczuch, and a short **The Guest** by Sebastian Weber. In Jihlava you will have the opportunity to watch **Horse Riders** by Anna Gawlita for the first time.

Komodo Dragons dir.: Michał Borczuch



STRONG POLISH REPRESENTATION AT IDFA

Like every year, a strong representation of Polish films has been included in the programme of the world's biggest documentaries festival – IDFA. Among the world premieres one can mention **In Touch** by Paweł Ziemilski that qualified for the Competition for Mid-Length Documentary and **Diagnosis** by Ewa Podgórska selected to First Appearance competition, as well as **Connected** by Aleksandra Maciejczyk (Competition for Student Documentary) and **Dancing for You** by Katarzyna Lesisz (Competition for Kids & Docs). The winner of this year's Krakow Film Festival, **Unconditional Love** by Rafał Łysak was qualified in the Competition for Short Documentary category. The IDFA will screen not only the newest Polish films, but also older ones, such as **First Love** by Krzysztof Kieślowski – one of the classic Polish documentaries will be shown in the Top 10 section, among films selected by Czech documentary film maker Helena Třeštíková, a special guest of this year's festival.



Dancing for You dir.: Katarzyna Lesisz

In the Me section presenting autobiographical cinema, you will have possibility to watch two versions of the same story told by Paweł Łoziński (**Father and Son**) and Marcel Łoziński (**Father and Son on a Journey**). As usual, several titles can be found on the Docs for Sale.

SCARS GETS A GRANT FROM EURIMAGES



Among the projects which received Eurimages Fund support is the documentary film **Scars** by Agnieszka Zwiefka. **Scars** is a Polish-Dutch-German co-production, with cinematography by Kacper Czubak. This documentary film presents the story of Vetrichelvi. For Tamils, her name means 'Lady Victory', though for the authorities of Sri Lanka, she is a terrorist under constant supervision. She had been Tamil Tiger fighter for 18 years, joining the terrorist organization when she was 17. Today, after many years spent in prison, she sets out on a journey which will lead her not only to far-away corners of Sri Lanka, but also to Europe. The project was shown within the framework of Works in Progress at the 71st IFF in Cannes as part of the Doc Alliance initiative – a partnership of six European documentary film festivals. The film was also included in the competition industry section at the 53rd IFF in Karlovy Vary – Docs in Progress. The producers of the latest film by Agnieszka Zwiefka are Kloos & co. Ost Ug (Germany), Chilli Productions (Poland) and Witfilm (the Netherlands).

III wins in Ottawa...

Ottawa International Animation Festival is the oldest and the most important festival devoted to animation in North America. Four Polish short animations were invited to the competition sections: **III** by Marta Pajek, **Bless You!** by Paulina Ziółkowska, **You Are Overreacting** by Karina Paciorkowska and **Nebula** by Marcin Nowrotek. Marta Pajek's animation won the best design award. The film is the third part of the **Impossible Figures and Other Stories** triptych. **III** is a portrait of a woman in an uneasy and exhausting relation with a man, which pulls closer and pushes away with the same strength.

Festival in Hiroshima is one of the most important animated film festivals in the world. This year seven Polish animations were screened there: **Moczarski's Case** by Tomasz Siwiński, **Fish Shop** by Maria Kulpa, **Traces of Ephemeral** by Agnieszka Waszczeniuk, **Oh Mother!** by Paulina Ziółkowska, **Strange Case** by Zbigniew Czapla and **Squaring the Circle** by Karolina Specht as well as the film **XOXO – Hugs and Kisses** by Wiola Sowa – the winner of the Special International Jury Prize. It is a story of characters' mutual fascination, body expression, sensitivity and provocation. It's a sensual game in which the characters create unusual erotic show that exposes to the audience how lonely and lost they actually are.



...XOXO – Hugs and Kisses wins in Hiroshima

XOXO – Hugs and Kisses dir.: Wiola Sowa



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NEWS & NOTES

15 YEARS!

The Krakow Film Foundation was established in 2003 by Apollo Film, as a result of the initiative of Krzysztof Gierat. The Foundation's main activity is to produce and organize editions of the **Krakow Film Festival** and promote Polish documentary, animated and short films abroad, **supporting audiovisual creative work of high artistic value**, ensuring the professional and artistic development of Polish filmmakers, **organising special screenings, workshops, seminars, discussions** and other events which create an opportunity for meetings, sharing experiences and discussing contemporary film culture.

The Krakow Film Foundation deals with the comprehensive promotion of Polish films abroad, together with three projects: **Polish Docs, Polish Shorts and Polish Animations**. As of 2016, film promotion has also been accompanied by **sales under the Agency KFF Sales & Promotion**. Thanks to KFF's activities, Polish films have been screened at thousands film festivals all over the world, including Cannes, Locarno, Berlinale, Sundance, Hot Docs, Annecy, IDFA and won more than 900 awards worldwide. The Foundation's activity is supported by the Polish Film Institute.

2 SILVER EYE NOMINATIONS FOR POLISH PRODUCTIONS

During the East Silver Market this year 50 newest documentaries that have been produced or co-produced in Poland, will be available to watch.

Two of them were nominated for Silver Eye awards, given to the best documentaries presented during the market. Silver Eye is a unique award that is granted the producer and not the director of a film. This year **Unconditional Love** by Rafał Łysak and **The Sisters** by Michał Hytński are nominated in the short film category.

POLISH PROJECTS AT DOK CO-PRO MARKET AND LISBON DOCS



George Tooker dir.: Maciej Thiem, Antoni Gralek

We already know which projects have been invited to participate in the DOK Co-Pro Market at the DOK Leipzig festival and those selected to the Lisbon Docs pitch forum, part of the Portuguese festival DocLisboa. Happily, Polish productions are among them this year.

The two-day long meeting sessions DOK Leipzig Co-Pro Market are aimed at encouraging producers to build co-operation and to participate in international co-productions as well as to help them find sources of financing. The first of the qualified projects is **Ambulance Poland-Syria** by Aleksander Zalewski. The reason of film's participation in the market in Leipzig is the special mention that the project won at the pitching Docs to Start during the KFF Industry at the Krakow Film Festival. The second project participating in DOK Co-Pro Market is **Lesson of Love** by Małgorzata Goliszewska and Katarzyna Mateja. Its participation in the market, in turn, is the result of winning an award at the East Doc Platform in the Czech Republic. Lisbon Docs 2018, International Financing and Co-production Forum, is a part of DocLisboa International Film Festival. It creates opportunities for documentary filmmakers and producers to meet new players in the distribution and financing markets. This year, 21 projects were selected for participation in the programme. Among them were **George Tooker** by Maciej Thiem and Antoni Gralek and **Lessons in Democracy** by Michał Helwak.



The Sisters dir.: Michał Hytński

A SELECTION OF THE LATEST AWARDS FOR POLISH FILMS

- The Best International Documentary Film at TRT Documentary Awards, Turkey: **Zhalanash – Empty Shore** by Marcin Sauter (doc./2017/40')
- The Best Short Documentary at Doker Festival, Russia: **Dust** by Jakub Radej (doc./2017/25')
- Grand Prix of 'CrimeaDoc' Crimean Open Documentary Films Festival, Russia: **Two Worlds** by Maciej Adamek (doc./2016/50')
- The Best Student Film Award at Molodist IFF, Ukraine: **Close Ties** by Zofia Kowalewska (doc./2016/19')
- Grand Prix at the International Festival of Documentary Films and TV Programs 'Winning Together', Russia: **Over the Limit** by Marta Prus (doc./2017/74')
- Special Mention at CineDoc Tbilisi, Georgia: **Over the Limit** by Marta Prus (doc./2017/74')
- The Best European Film School Prize in Take One! at Curtas Vila do Conde International Film Festival, Portugal: **Their Voices** by Eri Mizutani (doc./2017/26')
- The Spotlight Gold Award at the Spotlight Documentary Film Awards, USA: **Desert Coffee** by Mikael Lypinski (doc./2017/53')
- The Best Doc For Kids at Pärnu Documentary Film Festival, Estonia: **Two Worlds** by Maciej Adamek (doc./2016/50')
- Prix du Lions Club Chablais at Festival International du Film Alpin des Diablerets: Montagne – Exploits – Environnement, Switzerland: **Runners** by Łukasz Borowski (doc./2017/73')
- The Grand Prix for the Best Short Film at the Quebec City Film Festival, Canada: **Dust** by Jakub Radej (doc./2017/25')
- The Audience Award at International Documentary Film Festival 'Flahertiana', Russia: **Over the Limit** by Marta Prus (doc./2017/74')
- The best short film award at the Ethnocineca – the International Documentary FF, Austria: **Between Us** by Maciej Miller (doc./2017/30')
- Silver Lynx Award for Best Documentary Short Film at FEST – New Directors New Films Festival, Portugal: **Dust** by Jakub Radej (doc./2017/25')
- The Best Design award at Ottawa International Animation Festival, Canada: **III** by Marta Pajek (anim./2018/12')
- The Best Professional Animation Award at ReAnima International Animated FF, Norway: **III** by Marta Pajek (anim./2018/12')
- The Special International Jury Prize at the Hiroshima International Animation Festival, Japan: **XOXO – Hugs and Kisses**, dir. Wiola Sowa (anim./2016/14')
- The Best Experimental Film at Veracruz Short FF, Mexico: **Monument** by Marcin Giżycki (anim./2016/2')
- The Best Animation Award at the Message to Man IFF, Russia: **Oh God!** by Betina Bożek (anim./2017/3')
- Special Mention at Animest Zagreb, Croatia: **Bless You!** by Paulina Ziółkowska (anim./2018/5')
- Special Mention at Animest Zagreb, Croatia: **III** by Marta Pajek (anim./2018/12')
- Audience Award and The Jury's Special Mention at The Best Fiction FF, USA: **Theatrum Magicum** by Marcin Giżycki (fic./2017/25')
- The Best Experimental Short Film Award at the INCA Imperial IFF, Peru: **Theatrum Magicum** by Marcin Giżycki (fic./2017/25')
- The Best Experimental Film Award at Unprecedented Cinema, Estonia: **Stone Story** by Marcin Giżycki (fic./2016/5')
- Grand Prix for Best Animation at the Golden Kuker Festival, Bulgaria: **O Mother!** by Paulina Ziółkowska (anim./2017/12')
- The Award for the Best Produced Film at the Hollyshorts Film Festival, USA: **Deer Boy** by Katarzyna Gondek (fic./2017/15')
- Grand Prix at the Monterrey IFF, Mexico: **Casting** by Katarzyna Iskra (fic./2017/20')
- The Best Short Film Award at Valletta Film Festival, Malta: **Deer Boy** by Katarzyna Gondek (fic./2017/15')



III dir.: Marta Pajek



INTERVIEW BY KRZYSZTOF GIERAT

COMING BACK HOME

Krzysztof Gierat talks to Rafał Łysak whose documentary debut *Unconditional Love* won the Polish competition at the 58th Krakow Film Festival. The film's international premiere will take place at IDFA.

KRZYSZTOF GIERAT: You are a child of the Third Polish Republic, you were born a day after the second round of the first free elections – on June 19, 1989. Is it of any particular meaning to you?

RAFAŁ ŁYSAK: I've just started to consciously think about it for the first time but I don't have any specific answer yet.

KG: So you are a *tabula rasa*, you were born in a new system and you don't feel the need to get back to previous times in any way?

RL: No, not yet.

KG: First you wanted to become an actor. Did you change your mind later on, or was this always part of your plans?

RL: It was actually the other way around. I made amateur films, but when I had to choose a degree, I decided I wouldn't

pass the exams to be a director. So I thought about acting, since I wanted to be close to this world and this kind of people.

KG: Many people devote their lives to becoming actors but you just 'boom!', you just passed the exams?

RL: It wasn't really a 'boom'. After high school I had a two-year break, I took this time to make some choices and decisions. I decided to concentrate on acting and became fully devoted to it. I spent almost a year in Kraków, where I attended special class that prepared me for the exams.

KG: Do you find it useful now?

RL: I think, yes. It made me very open for people, and before it I was shy, close. That degree was kind of therapeutic for me, I started to be curious about people and wanted to get to know them better.

KG: And then the Wajda School appeared...

RL: When I graduated from acting school, I started to think about making films again. I wrote a feature screenplay to bring it to the Munk Studio. Jacek Bławut saw the material about my grandma and advised me to study in the Wajda School.

KG: Was your grandma the reason why you made the film, or did you have a plan for your film to come out?



My grandma has always been a striking person and the camera just rested on her all the time.

RL: My grandma has always been a striking person and the camera just rested on her all the time. But my real coming out was my amateur film *Lysak*, in which I show the situation when my grandma heard about my orientation for the first time. Then I had more and more material about my grandma, so I thought I would make a film about her. I hid behind the camera and the lens was focused on her alone, but my orientation was the main trigger of our conflict. The decision to make a film about me and my grandma was made when Jacek Bławut became the artistic curator of my debut.

KG: Do you mean that you used material documenting many years of observing your relationship with your grandma in this film?

RL: Yes, the shot when my grandma grieves over me being gay was made in 2008.

KG: Its surprising how I don't notice this passage of time, the seasons and hairstyles change, but the only material from a visibly different time is the scene of your second birthday, something you can see from the video recording date.

RL: Yes, this material is my confrontation with my past, my father. The trauma related with him connected us. And the scene when grandma reacts to my sexual orientation was built in the current narrative.

KG: So, it seems that your grandma became the co-maker of the film somehow, an insider (the winking, the knowing

looks) who plays her previous states of mind in front of the camera.

RL: But she is like this every single day, no matter if the camera is on her or not.

KG: The film is even more reliable, since you show what is behind the scenes, it is something more than a personal and self-theme picture, for example when you say: 'Can you move this bag?' or 'Can we repeat this?' Since you went back to your childhood just for a moment, does it mean that this material was all that you had, or you didn't want to show more than your relationship with your grandma? Actually, we don't know much about your family, apart from the fact that your grandma raised you. Does it mean that you will go back to your home in another film?

RL: I am thinking about another family-related topic.

KG: Did you have any film models in this project? During the screening of the films which won Krakow Film Festival

I hid behind the camera and the lens was focused on her alone, but my orientation was the main trigger of our conflict.

awards, Marcin Koszałka sent me a message asking for your number...

RL: Yes, I got a message from him, a very nice one.

KG: He felt you were soulmates, he followed his mother with a camera himself... Did you try to find a model of your debut filming, or was your artistic curator the only point of reference?

RL: I think it came naturally. I didn't try to imitate anybody. I saw Koszałka's film a long time ago, but I felt he was my soulmate, it strengthened me.

KG: Let's get back to the nitty gritty, the cinema direction, all the backstage stuff to do with the making of the film. It is hard to be objective when somebody else is standing behind the camera. Generally, the protagonists talk to the camera, and so to you. Didn't you want to remove all of that or did you assume that such rough material will be more real?

RL: From the very beginning I didn't want to hide the backstage, and my only impulse was to cut myself out. I had to undergo a certain process to show myself with my grandma in this film.

KG: The film's strength is in its simplicity. We believe from the beginning that it is not fake, it's a real story without the filmmaker's typical showing off. And now the question – were you very surprised by the award in Kraków?

RL: I was surprised, for sure.

KG: But why?

RL: It's hard to say, maybe because it was my first film and I hadn't had the classic directorial education.

KG: Then I'll tell you why I was surprised, because the jury could have chosen a more spectacular film, more thoroughly made, with a certain budget, while they awarded a modest, almost one-person home-made movie, but with a very important message. Our society is completely divided, we used to be the pride of Europe, and



RAFAŁ ŁYSAK – a graduate of the Acting Department of the Film School in Łódź and the documentary course at the Wajda School. His achievements include a few independent productions, among them *Łysak*, an experimental short film. *Unconditional Love* is his professional documentary debut. The film was awarded with The Golden Hobby-Horse in the National Competition at 58th Krakow Film Festival. Currently, he is working on his new documentary, *Paweł's Dream*.

now I'm constantly asked abroad about our phobias and various 'isms'. In your film there is a Catholic grandma, a deeply faithful woman, who faces a problem she can't accept. Her beloved grandson is gay, and she can't reject him, because she loves him.

RL: She kind of has no choice.

KG: We often scream 'down with the Jews', 'down with refugees', 'down with black people', they won't litter our Polish land, but when we get to know those strangers better, they become ours. Your grandma suffers, because you contradict her tradition, her faith, her cultural and social stereotypes, but, after all, you are 'her little Rafał'.

RL: It was probably the first time in my life when I felt I had to fight for something and it was kind of a fight with my grandma, a fight for this approval. Although I believe that you can't change a person, especially at that age, my grandma proves that sometimes it's worth fighting for approval, a compromise, at least.

KG: I think that your modest film about family relations shows the complexity of relations between people in a nutshell.

RL: Somebody said that before we start fighting for peace in the world, we should try to have this kind of peace around our family table. ■





BY DAGMARA MARCINEK

NEW POLISH DOCS AT UPCOMING FESTIVALS

Entering a Community

The colourful inhabitants of ordinary Polish towns and tired city dwellers, former workers longing for a failed factory and those who miss home when away for work – Polish documentaries this autumn are more about penetrating the life of small communities than portraying individuals. Their passions, problems, and dreams can be seen at the DOK Leipzig, IDFA, Doclisboa, or Jihlava IDFF festivals.

A LOOK AT THE COUNTRYSIDE

The pounding of hooves is interwoven with religious songs, spiritual rituals are mixed with rural traditions, while Christmas dinner is complemented by shot glasses. An equestrian procession around the village, with people praying and feasting, forms the customary 'krzyżoki' – the subject of Anna Gawlita's documentary *Horse Riders*, premiering in Jihlava, Czech Republic. The tradition, captured in black-and-white frames and told to the tune of hypnotic music, has become a metaphor of Poland in the film, where the sacrum naturally merges with profanum.

We will also see the portrayal of a village in Sebastian Weber's *The Guest*, which will have its premiere at the Doclisboa

festival in Portugal. The main character, Wojtek, is the personification of Polish hospitality and diligence. Although his duties on the farm fill up most of his time, the emptiness in his house becomes more and more obvious. He would like to have a wife, but instead he takes an alcoholic, Paweł, under his roof. *The Guest* is a story of sacrifice, loneliness, and the willingness to help, told against the background of the Polish countryside: religious rituals, rural dance parties and disco-polo events.

WORK JUST AROUND THE CORNER/SEA

Two more documentaries which will be shown at the autumn festivals are not about traditions and customs but rather about work away from big cities. In *Border Cut*, premiering at the

Warsaw Film Festival, the protagonists have a lot of work. Their village, Osinów Dolny, is right by Poland's western border and is famous for its record number of hairdressing salons – close to 50. The documentary examines one of them, showing the story of the owner – Halina, her employee Andżela, and German seniors who come there to save a couple of euros on hairdressing.

In turn, the protagonists of Paweł Ziemilski's *In Touch*, who leave for Iceland in search of work, want to earn their salaries in euros. The village of Stare Juchy is filled to the brim with the longing of those who stayed. The director shows the feeling of separation and loneliness through video conversations between residents and their loved ones, who come for holidays and vacation increasingly less, and will probably never return. Instead of a computer screen, online conversations are displayed on apartment walls or building façades. As a result, the landscapes of Poland and Iceland begin to permeate one another, and the protagonists – despite being several thousand kilometres away – seem to be closer to one another. Although, just visually. Despite the large screens, the longing does not subside.

Paweł Ziemiński reaches for staging conventions to show relations at a distance, while Jaśmina Wójcik uses them to bring a closed factory back to life. *The Symphony of the*

Ursus Factory, which will make its début at DOK Leipzig, combines a documentary and musical performance. The ex-factory workers first reminisce about the times when the rhythm of machinery set the tempo of their lives, and then they themselves begin to mimic the machines – in the abandoned walls they recreate their movements and imitate the sounds. It all creates an industrial symphony, which not only pays tribute to the past but also emphasizes the power of solidarity, community, and work ethos.

In turn, the protagonists of Filip Drzewiecki's *The Briefing*, also included in DOK Leipzig's program, are at the beginning of their professional careers. During a summer internship in a hospital, they are just learning the profession of a doctor, confronting their knowledge from textbooks with the reality, with difficult decisions, and death. Numerous close-ups, fast cutting, and a relentless pace of events make the viewer feel as if they were in the ER themselves, quickly realising that in the future someone's life may depend on their diagnosis.

A PEEK INSIDE

The protagonists of Ewa Podgórska's documentary, shown at the IDFA festival, are also counting on a *Diagnosis*. On a psychoanalyst's couch, they share their emotions connected with the city. They start with simple thoughts, only to then release



The Symphony of the Ursus Factory dir.: Jaśmina Wójcik

WHERE TO WATCH NEW POLISH DOCS

KOMODO DRAGONS DIR.: MICHAŁ BORCZUCH
DOCLISBOA PORTUGAL (18–28.10) • INTERNATIONAL PREMIERE

THE GUEST DIR.: SEBASTIAN WEBER
DOCLISBOA PORTUGAL (18–28.10) • INTERNATIONAL PREMIERE

BORDER CUT DIR.: IGOR CHOJNA
WARSAW FF POLAND (12–21.10) • WORLD PREMIERE

HORSE RIDERS DIR.: ANNA GAWLITA
JIHLAVA INTERNATIONAL DOCUMENTARY FF CZECH REPUBLIC
(25–30.10) • INTERNATIONAL PREMIERE

THE BRIEFING DIR.: FILIP DRZEWIECKI
DOK LEIPZIG GERMANY (29.10–4.11) • INTERNATIONAL PREMIERE

THE SYMPHONY OF THE URSUS FACTORY
DIR.: JAŚMINA WÓJCIK
DOK LEIPZIG GERMANY (29.10–4.11) • WORLD PREMIERE

IN TOUCH DIR.: PAWEŁ ZIEMIŁSKI
IDFA THE NETHERLANDS (14–25.11) • WORLD PREMIERE

DIAGNOSIS DIR.: EWA PODGÓRSKA
IDFA THE NETHERLANDS (14–25.11) • WORLD PREMIERE

UNCONDITIONAL LOVE DIR.: RAFAŁ ŁYSAK
IDFA THE NETHERLANDS (14–25.11) • INTERNATIONAL PREMIERE

CONNECTED DIR.: ALEKSANDRA MACIEJCZYK
IDFA THE NETHERLANDS (14–25.11) • WORLD PREMIERE

DANCING FOR YOU DIR.: KATARZYNA LESISZ
IDFA THE NETHERLANDS (14–25.11) • WORLD PREMIERE

their deepest feelings. Desires, fears, untold stories are intertwined with visual shots of the city. Although the heroes change, the story of the city and its residents remains the same. In *Komodo Dragons*, which will have its premiere in Lisbon, Michał Borczuch also penetrates the depths of the human psyche. The director takes his camera into a therapy centre, where people suffering from autism devote themselves to everyday duties and at the same time learn to function in society. The director's documentary account is interwoven with the story of parents trying to find a legal way to sacrifice their child. This hybrid of fiction and documentary shows the absurdities of the world we live in and presents questions that have no rational answers.

THE TIES OF LOVE

Although the festivals this autumn are dominated by Polish documentaries showing communities, there will also be ones portraying extraordinary relationships between two characters. The first is Aleksandra Maciejczyk's film, which has been featured in IDFA's program. The titular *Connected* are Krzysztof and Wiola, who connect using a Bluetooth set. This is the only way Krzysztof can ski – he is blind and Wiola becomes his eyes on the slope. The documentary shows how physical limitations can be overcome, as well as moments full of drama and what unites them the most – love.

The love between a grandmother and grandchild is the subject of two Polish documentaries which will be featured in Amsterdam. Wiktor, the twelve-year-old protagonist of Katarzyna Lesisz's *Dancing for You*, is preparing for his end-of-year performance in a ballet school. Although his grandmother accompanies him during the rehearsals, his dream is for his father – living abroad – to appear at the performance. *Dancing for You* is a touching story about the fact that we sometimes underestimate the ones closest to us the most.

The grandmother of Rafał Łysak, the director and protagonist of the documentary *Unconditional Love* has also replaced her grandchild's parents. She loves him more than life itself, but Rafał breaks her heart by confessing that he is gay. Her faith in God and dreams of her grandchild's wedding do not allow her to accept it. The film is a very personal documentary in which the director discovers his feelings in front of the audience while constantly provoking his grandmother to check whether her love is truly unconditional.

This year's Polish documentaries often follow collective heroes, telling stories of specific communities. Interpersonal relations become more important than the adventures of outstanding individuals, while a complex and diverse group becomes more interesting than a portrayal of extraordinary personalities. Perhaps it is time to realise that 'we' is more important than 'I'. Documentary cinema has already noticed the strength which lies in communities. ■



Connected dir.: Aleksandra Maciejczyk

A War Holiday

or the Limits of Human Curiosity

BY KATARZYNA WILK





Photo: Kolja Spori © Drygas Film Production

Can an excursion to places of conflict or even further – to the front line – be a form of leisure or, at least, a way of spending free time? Apparently so. Although they are not the most popular destinations, so called ‘danger zones’ are becoming increasingly popular. Vita Drygas, the Polish documentary filmmaker who has been working on a film about war tourism entitled *Danger Zone*, investigates what is so attractive for the adventurous tourist in such unusual places.

War, conflict, dangerous situations with their all cruelty have had a strange fascination since time immemorial. Previously, it was a popular form of entertainment to observe a battlefield or a duel from a safe distance. Today, computer games that simulate fighting are among the most frequently bought games in the world, while historical reenactment groups that reconstruct past battles allow you, quite literally, to walk in the shoes of those who experienced real military action. Another thing, are war theme parks which are becoming increasingly popular around the world, from the USA to China. In parks with a fun-for-all-the-family atmosphere, you can get dressed up as a soldier and shoot at a fictional enemy or experience life in the trenches. Yet war excursion organizers take things a step further – they help adventure seekers enter the very eye of the cyclone.

War Zone Tours, the first agency to offer professional, guarded and safe trips to warzones which are prepared to meet the needs and preferences of the individual client, has been in operation since 2003, but its owner has an extra decade’s worth of experience on the front line. Initially, he was a qualified bodyguard for civilians, politicians and

businessmen who traveled to war for professional reasons. He found that he was in his element in danger zones, but he admits that he started to feel that something was missing. He wanted to explore those places deeper, see how ordinary people live in such extreme conditions, how they deal with the stress resulting from constant life or death situations. This is what led him to launch a business whose popularity is increasing 100 percent every year! Excursions of this type are certainly exclusive and not only because they are quite expensive – the pleasure of experiencing war and seeing it with your own eyes for a week costs between \$20,000 and 40,000 USD – but because not everybody can participate in them. The organizers select the participants thoroughly, caring about whether they are mentally healthy, resistant and well-prepared. Before each excursion, the participants are trained how to behave in the dangerous situations that are likely to happen. The most popular places? Those highlighted in the media at a given moment, but the popularity of Iraq, Afghanistan, Syria, Somalia, Mexico or Eastern Ukraine has been an enduring one.

Eastern Ukraine was the place where Vita Drygas’s adventure with war tourism began. She is familiar with the topic

of making films in dangerous places, since her previous, debut film *Piano* was made in the Kiev Maidan during the revolution. Back then, she realized that it was not only reporters or film makers that went to war zones. 'I saw an advertisement promoting the excursions, but my first thought was that it was separatist provocation,' recalls the director. 'I was intrigued by this topic, I started looking for information on it and then I decided to make a film. It wasn't easy from the very beginning. It took me more than two years to explore the topic and find the protagonists'. At the screenplay and development stages, the project got the support of the Polish Film Institute (PISF). Additionally, at this early stage Dogwoof, a British sales agent, joined the project. Thanks to this, quite a detailed documentation was made and the film entered the production stage, one which is planned to last the next two years. Every war tourist wants most of all to confront their images and pictures presented by media with the truth. This is just one of their motivations, but the most frequent and basic one. 'This is a very delicate and multilayered topic,' says Drygas. 'Both those who go for these trips and their organizers are judged equivocally when it comes to morality. Especially now, in a time where we have a refugee crisis, it is particularly controversial that someone pays a lot of money to go to a place people are escaping from, just to see what it looks like'. But curiosity and adrenaline are often only a starting point. The experience of something extreme and, perhaps more importantly, getting

to know the situation of civilians who live in such hard conditions, helps many of the war tourists appreciate their own lives. This is the aspect which the director finds the most interesting. 'What I'm interested in is the point of view of local communities. Interestingly, the interaction is mutual in the houses of the civilians my protagonists visit during the excursions. The tourists got to know what it is to live in a constant threat, but the local inhabitants also ask many questions. They are curious about the reasons why somebody would choose to put their lives at risk when they don't have to. The most interesting element of my film is perhaps the clash of those two worlds – the world of war and the world of those who never experienced war, those who come from countries of peace and prosperity'. Vita Drygas's project was presented during pitchings at festivals and markets, such as Sunny Side of the Doc in France, GZDOC in China, Hot Docs Forum in Toronto and Docs to Go! in Kraków. The first recipients mostly asked about the ethical and moral boundaries. 'I don't judge my protagonists – I just observe them. I don't want to propose any theories,' sums up the director. 'I want to show and describe a certain phenomenon, to let the protagonists speak. I wish the viewer could draw their conclusions without any prejudices, form their opinion and look at our world from this perspective. For it is not only a story about a couple of extreme tourists, but, most of all, a story about contemporariness, about a time when war has become another product. And an exclusive one at that'. ■



© Drygas Film Production

POLISH DOCS-IN-PROGRESS

WHAT INSPIRES POLISH DOCUMENTARY FILMMAKERS

For a number of years, completed Polish documentaries have not been the only successful ones. Polish filmmakers are increasingly being recognized at the working stages, and the projects of the most interesting documentaries in production are being presented and awarded at most important forums and pitchings in the world. Most of them start from Doc Lab Poland, a training and consulting programme for Polish filmmakers. At the end of the programme, the projects are presented during Docs to Start and Docs to Go! pitchings as a part of the Krakow Film Festival. They are frequently shown during other international presentations and win the hearts of the first viewers of the film industry. Let us present the most interesting and highly anticipated Polish projects slated for release in the following months. The ideas are described by their directors themselves.



Lessons of Love

DIR.: MAŁGORZATA GOLISZEWSKA, KATARZYNA MATEJA
• PROD.: WIDOK FOUNDATION

PRESENTED AT: DOCS TO START, DOCS TO GO!, EAST DOC FORUM (DOK CO-PRO MARKET AND DOC PREVIEW AWARD), DOK CO-PRO MARKET

This is a story about a middle-aged woman who, after painful experiences in her personal life, wants to start all over again. She searches for happiness among people who are as lonely as herself.

MAŁGORZATA GOLISZEWSKA: At a seniors' dancing party in Szczecin I was looking for love advice and recipes for a happy relationship. I knew Jola, who now, when she is retired, decided to end a 50-year marriage. I started this new search with her: for freedom, fun and love.



Scares

DIR.: AGNIESZKA ZWIEFKA • PROD.: KLOOS & CO. OST UG (GERMANY), CHILLI PRODUCTIONS (POLAND), WITFILM (THE NETHERLANDS)

PRESENTED AT: DOCS TO START, WORKS IN PROGRESS/DOC ALLIANCE AT CANNES FF, DOCS IN PROGRESS FF AT KARLOVY VARY IFF.

A story about a Tamil Tiger fighter who fought for Sri Lanka's independence for 18 years. Now, after being released from prison she wants to find her comrades – terrorists who became her family, to tell the world the true, uncomfortable story of her country.

AGNIESZKA ZWIEFKA: I came up with this idea during my holidays in Sri Lanka. One of the local inhabitants told me that only a few years ago hundreds of people were killed on the very paradise beach where I sunbathed with a colourful cocktail in my hand. I understood that here was a real hell under the surface of the paradise we associate with Ceylon. I stopped my vacation and started a film journey that has already lasted for almost four years.



George Tooker

DIR.: MACIEJ THIEM, ANTONI GRALEK • PROD.: MAD TREE

PRESENTED AT: LISBON DOCS

An unconventional portrayal of one of the most interesting American surrealist artists of the 20th century.

MACIEJ THIEM: Initially I was fascinated with Tooker's technique visible in his works. Colour, composition, topic and the dreams of translating the art of painting to a film language.

ANTONI GRALEK: We instinctively translated the features of Tooker's painting to the idea of a trans-documentary that will be a synthesis of a documentary and feature adaptations of selected paintings that we want to show through our film.



The Last Expedition

DIR.: ELIZA KUBARSKA • PROD.: BRAIDMADE FILMS

PRESENTED AT: DOCS TO START

A story about one of the most ambitious Polish Himalayan mountaineers, who has devoted all her life to the mountains. She was the first woman in history to conquer K2, and her death in the Himalayas is still unexplained.

ELIZA KUBARSKA: Wanda Rutkiewicz is an icon of a strong woman who knew what she wanted and how to achieve it. She was also my inspiration, not only when it comes to my climbing career. Yet her biography is veiled in mystery and this mystery was what made me work on this film.



Angels of Sinjar. Yazidis – 21st Century Genocide

DIR.: HANNA POLAK • PROD.: HANNA POLAK, SIMONE BAUMANN

PRESENTED AT: EAST DOC FORUM (ČESKÁ TELEVIZE CO-PRODUCTION AWARD AND HBO EUROPE AWARD)

The film shows the current situation in Iraq, where the war still goes on. The protagonists are sisters who, supported by the Angels of Sinjar liberation organization, try to go back to their normal lives after ISIS' genocide of the Yazidis who used to live there.

HANNA POLAK: Initially, the idea was to make a film about the Yazidi women who were the victims of sexual violence and torture by the fighters of the so-called Islamic State. While listening to the stories of the first film protagonists, I understood that I had to make a film in which the story of the Yazidi women is just one of the elements, and which tells a comprehensive story about the whole tragedy of the genocide of this ethnic and religious minority, and that this extermination, this genocide is still ongoing. Although the film shows an enormous human tragedy, I would like it to have a positive message, to show culture and traditions that are disappearing, as well as the universal beauty of humanity – the higher value of family relations, humanism, friendship and love in the world that lacks respect for other human beings.



I Grew Up As You Slept

Urośłam, kiedy spałaś

DIR.: MARCIN SAUTER • DOCUMENTARY • POLAND • 2018 • 50'

Karalina is a violinist. She lives in Poland and she sometimes misses home: Belarus. The childhood memories she holds inside are depicted in black and white on Super 8 film. She misses her grandma. Her house in the countryside. Picking redcurrants with her. Chatting with friends. Only one of her schoolmates still lives in Minsk, most people have moved abroad. The city looks empty, silent, and a bit lonely; waiting to be filled with memories. These memories make up Marcin Sauter's documentary *I Grew Up As You Slept*. The director observes Karalina and her grandma – at first each of them separately. He watches their everyday life, rituals, and habits. They are different.

Karalina lives in a big city. Sometimes it seems like she is overwhelmed by the maze of streets and pathways. Through the lens of Sauter's camera, they seem cold, unfamiliar, and distant. On screen, we usually see her alone. She is tender only when she touches her violin and plays it, as if music was her only means of escaping the world which makes her feel alienated. A sense of sadness resonates through her. Or is it Dmitri Shostakovich's sonata that beats out the rhythm of her emotions? The grandma's world is limited to taking care of her country house in Belarus and meetings with friends; and the television programmes where president Alexander Lukashenko assures Belarusian students that they have bright future ahead of them. Of course. But not in the country Karalina misses so much, the country she left to find a better future. Her grandma can't believe that Karalina is a grown-up woman. But she's not surprised that she emigrated. Yes, Sauter's documentary tells the story of emigration, but his narrative is unaffected, modest, and intimate. It shows that emigration may be inevitable and that despite sociocultural changes and regardless of the reason for leaving home – it is never easy.

ANNA BIELAK

The Last Lesson Ostatnia lekcja

DIR.: GRZEGORZ ZARICZNY • DOCUMENTARY • POLAND • 2018 • 53'

In the final scene of *The Last Lesson* we hear Marek Grechuta singing 'Ważne są tylko te dni, których jeszcze nie znamy, ważnych jest kilka tych chwil, tych na które czekamy' ('Only the days we don't know yet are important, only the moments we are waiting for'), but we all know the story in Grzegorz Zariczny's documentary very well. We've all been there: we rebelled and sought out our own path, often getting lost along the way. Some of us thought that they knew everything there is to know about life and some felt like they knew absolutely nothing. We were about to turn eighteen and awaited a big change; and for the high school final exams. We were told that if we passed the exam and proved that we were grown-ups, our lives would begin for real. These were supposed to be the days we didn't know yet, the moments we were waiting for. This is why the documentary isn't particularly shocking or surprising, but that is a good thing. The characters remind us of ourselves, as we are now or as we were in the final year of high school.

Grzegorz Zariczny spends two semesters in High School no. 16 in Kraków with students studying for their finals. Watching them through the lens of Weronika Bilska's camera, he creates a group portrait of the teenagers. He listens to their conversations and examines their behaviour. Some of them are learning, some are yawning. In a maths class, some students are daydreaming, some are half asleep with their heads on their desks and others are busy thinking about their well-planned future. Yet all of them talk about love, work, their plans, hopes and fears. They also discuss who they are going to be when they grow up; and whatever their dream is, it is never ridiculed. Zariczny listens to them with respect and lets them express what they really think and feel. He also lets the viewers recall the days that shaped their worldview, often leaving the deepest imprint on them.

ANNA BIELAK



World Champion Mistrz Świata

DIR.: KACPER LISOWSKI • DOCUMENTARY • POLAND • 2018 • 65'

Marek Kotański, the creator of Monar, a Polish NGO working with drug addicts, once told Jerzy Górski that 'normal life is the most difficult'. But Górski has never really experienced a normal life understood in some cases as a mundane, tedious existence and dream-shattering reality.

Górski has always been the king of life. Whatever he did, he was THE BEST (which is why both his biography written by Łukasz Grass and the biopic directed by Łukasz Palkowski are entitled *Najlepszy* – Polish for 'the best'). First, he was the best drug addict in town and then he became the best athlete when he won Ironman (the world's most prestigious triathlon championship) – twice.

Kacper Lisowski, director of the documentary *World Champion* asks Górski about his past, but it is watching him closely, in the here and now, which makes the strongest point of the film. Lisowski is looking at a man who never gives up. His body is slowly failing him, but he is addicted to life, an addiction which is infectious. He spends his days organising competitions and sporting events or working with prison inmates. He runs, works out and cycles.

He's also a father. Lisowski gets the chance to film him together with his grown-up daughter, Hania. However, the director doesn't talk to her. He doesn't try to compare her to her father or ask either of them for a comment. The stage belongs only to Jerzy – and to the audience who, as a result, have questions of their own. What was he like as a father? Was he also the best? What did he teach his daughter? What did he tell her? Where does he find the strength to keep going? What do other people think of him? Do they also see the champion in him? Does he? Lisowski's documentary brings about so many questions, because Górski's biography is so astounding, you could talk about it day and night.

ANNA BIELAK



The Symphony of the Ursus Factory Symfonia fabryki Ursus

DIR.: JAŚMINA WÓJCİK • DOCUMENTARY • POLAND • 2018 • 60'

'In 2011 I came here for a walk and I saw empty halls, like a scene from Andriei Tarkovsky's *Stalker*. I was taking pictures, thinking about the people who used to fill this empty space – where have they gone?', asks Jaśmina Wójcik in an article by Anna Sańczuk (www.wysokie.obcasy.pl, 4.11.2017). Nowhere. They are still there – if not physically, then in spirit. In her avant-garde documentary Wójcik proves that the bodies of the people who used to work in the Ursus Factory in Warsaw before it was closed years ago still remember every gesture and every move they made day after day.

The artist and activist takes them back to the place where in the past there were production floors, conveyor belts and machines. Outdoors, the workers' bodies seem to dance to the rhythm of recorded conversations, noises, and music. Somebody's hand goes up and down as if holding a hammer. Someone else pushes a button. Yet another person takes boxes off a conveyor belt. An empty, almost post-apocalyptic space becomes a place where a world, dead and buried in rubble, comes back to life.

The director successfully creates a new language which brings together people who thought that no-one remembered them, even though they still remember the work that used to be their whole world. The cinematographer, Kacper Czubak, depicts both the existing and the imagined reality brought back to life in this social experiment in a subtle and careful way. He tells its story through colour. The film is immersed in light blues and greys, the colours of earth, steel, stone, and iron. Only the people – and their stories – are vividly colourful. Their life stories are edged in their beautiful wrinkled and tawny faces. Is this film going to change their lives? According to Wójcik, 'It gives them a sense of recognition'.

ANNA BIELAK



Newborn

DIR.: LIDIA DUDA • DOCUMENTARY • POLAND • 2018 • 74'

Cinema often fails to surprise us and so when we meet Marcin and Marzena, we think that we already know them very well. In fact, we know everything about them and we can recite the rest of their story like a poem we learnt by heart at school. They live in the countryside. They are poor. She is about to have a baby, he enjoys weightlifting, and we have no hope that everything's going to be fine.

We immerse ourselves into the reality on the screen so impetuously that for a moment we lose sight of what is most important. In Lidia Duda's documentaries there are no stereotypical characters or obvious stories. She observes the world doubting that what she sees at first glance is in fact what it seems to be. Marcin appears to be one of the guys who don't care about anything. Marzena looks like a typical stay-at-home mom. In reality, she also lifts weights, on her own and with her husband. The latter, after years of ups and downs, finally won the world title and today Marcin can deadlift 420 kilograms. Even so, he says that winning the championship was not his greatest achievement.

Marcin, who is now becoming a father, never experienced parental love as a child. For over a decade, only Marzena has been by his side. She made him believe that if he worked hard enough he would succeed, even if his parents took him for a loser from the start. In return he supported her too and when Marzena started lifting weights, he became her trainer. When he lost another competition, she urged him not to give up. And they loved each other like they were never loved by anyone else. Now Marcin is learning to love his baby. He believes that being a good father is his greatest success. He is symbolically reborn together with his son. Paweł Chorzępa films this double birth carefully and affectionately, deeply aware of how difficult, painful, and beautiful this process is.

ANNA BIELAK

Unconditional Love

Miłość bezwarunkowa

DIR.: RAFAŁ ŁYSAK • DOCUMENTARY • POLAND • 2018 • 40'

It begins boldly, but also subtly, tactfully and without haste. Nobody is trying to shock anyone, but let's be clear: a young man has decided to tell his grandma that he's not going to have a fiancée. Not now, not ever. It's also unlikely that he'll ever become a head of a big family. Rafał is gay. What's more, he's got a boyfriend. He'd love to have a baby but he'd have to move to a country where homosexual couples are allowed to adopt children. His grandma doesn't like any of that, which is exactly what we expect to happen, since every good movie needs a conflict to resolve.

However, the conflict in this brilliant documentary, for which Rafał Łysiak was awarded a Golden Hobby-Horse in the National Competition of the 58th Krakow Film Festival, is much more interesting than one could initially suspect.

It goes without saying that grandma Teresa is a deeply religious person, one that believes that sexual orientation is not a matter of choice. She lives in the countryside and she's worried about how her neighbours will react to the news. On the other hand, she is wondering how Rafał's sexuality will affect his career. She's anxious. Perhaps it would be better to hide the truth? Maybe he should organise a fake wedding? She's full of energy and ideas for how to conceal the truth. She speaks her mind: clearly, bluntly or even harshly. She doesn't suppress her feelings, if she feels like crying, she doesn't hide her tears. She is the perfect character of a documentary as her behaviour changes only in the most crucial scene: when we discover the hidden reason for her reaction.

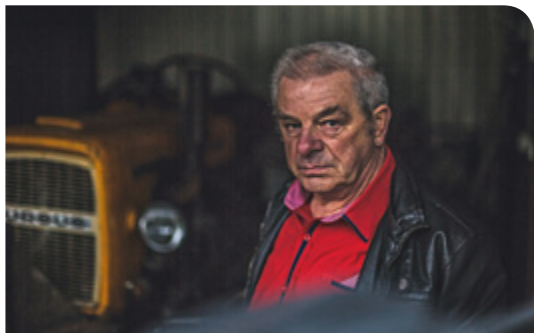
Teresa is afraid. What scares her more than sin or gossip is that one day Rafał will become as lonely as she is. She never decided to remarry and loneliness is terrifying. This is a truly moving scene and it makes for a lovely twist.

ANNA BIELAK

POLISH DOCS

CATALOGUE OF FILMS

2018



The Symphony of the Ursus Factory

DIR.: **JAŚMINA WÓJCİK** • 2018 • DOCUMENTARY • 60' • PROD.: WAJDA STUDIO • CONTACT: AGNIESZKA ROSTROPOWICZ, FINE DAY PROMOTION, AROSTROPOWICZ@FINEDAYPROMOTION.PL

A creative documentary which applies the methods of participatory art and social practice in combination with video art, choreography and experimental music. Above all, however, it is a voice commemorating the Ursus Factory and the industrial and workers' culture, a voice which fights for the dignity of the working people and for a historical politics that takes notice of their lives.



Connected

DIR.: **ALEKSANDRA MACIEJCZYK** • 2018 • DOCUMENTARY • 18' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

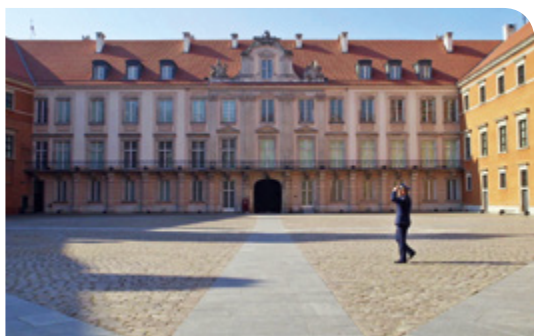
Blind Krzysztof goes skiing with Wiola, his wife and guide. The Bluetooth kits on their helmets connect them. As they ride up the mountain, we learn about their life. The weather conditions change. When the couple reaches the summit, they must find each other in the fog. A film about love and passion.



Casting

DIR.: **KLAUDIA KĘSKA** • 2018 • DOCUMENTARY • 18' • PROD.: UNIVERSITY OF SILESIA IN KATOWICE – KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION • CONTACT: MICHAŁ HUDZIKOWSKI.FILM@GMAIL.COM

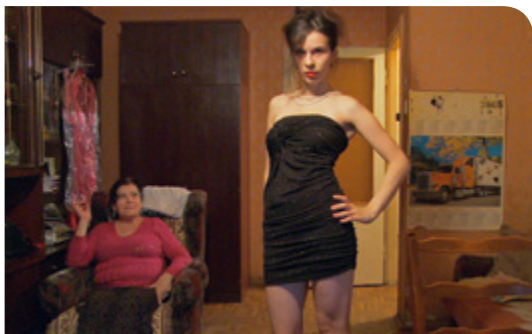
Film directing student Michał Chmielewski is tasked with recreating the final scene from *The Godfather*. Instead of hiring professional actors, he sets up a casting call at the local orphanage in Katowice.



The Castle

DIR.: **TADEUSZ KABICZ** • 2018 • DOCUMENTARY • 21' • PROD.: TADEUSZ KABICZ • CONTACT: MICHAŁ HUDZIKOWSKI.FILM@GMAIL.COM

Six personalities, six professions and six amazing passions. They all meet together in the magical Royal Castle, where our characters work. We observe as they carry out their duties, and we follow their fascinating hobbies.



Love 404

DIR.: **AGATA BAUMGART** • 2018 • DOCUMENTARY • 17' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

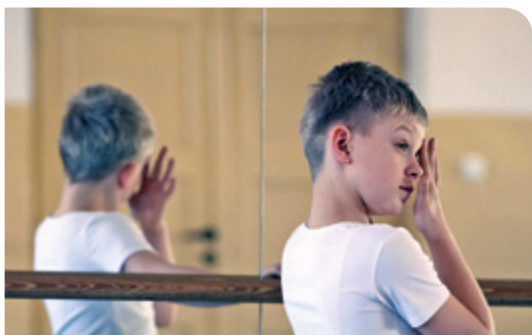
Rena is on the threshold of adulthood. For her and her mother, the Internet is a form of escape from their humdrum everyday lives. In the world of talent shows, Facebook and YouTube, the keyboard seems to be a gateway to fame and love. Yet the border between fantasy and reality is quickly obliterated.



Border Cut

DIR.: **IGOR CHOJNA** • 2018 • DOCUMENTARY • 55'/70' • PROD.: LAVA FILMS • CONTACT: MARIUSZ WŁODARSKI, MARIUSZ@LAVAFILMS.PL

Halina, an elderly hairdresser who has led a difficult life, works with her young, carefree assistant, Andżela, upon whom she tries to impart, in a motherly fashion, all of life's lessons. Their clients are exclusively German seniors, who travel across the nearby border to the tiny Polish village, in search of inexpensive cuts. While occupying the barber's chair, they share their dreams, fears, and life stories. Halina's wish is that Andżela stays with her until the end of her days, but will Andżela put her own dreams aside to stay with Halina in the salon?



Dancing for You

DIR.: **KATARZYNA LESISZ** • 2018 • DOCUMENTARY • 18' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

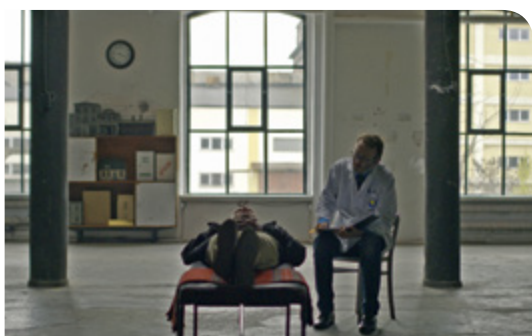
Twelve-year-old Wiktor is a pupil at a renowned ballet school. He's preparing for an event of enormous importance in school life: the 'promo show', which decides whether or not he'll be 'promoted' and move up to the next grade. All the teachers and pupil's parents take part in the event. His grandmother is his companion as he practices for the performance, but his dream is that his father, who lives abroad, will come to the show.



In Touch

DIR.: **PAWEŁ ZIEMIŃSKI** • 2018 • DOCUMENTARY • 60' • PROD.: NUR, JOIN MOTION PICTURES, TVP • CONTACT: ŁUKASZ DŁUGOŁĘCKI, LUKASZ@NUR.COM

In Touch is a film about people from Stare Juchy, a village located in north-east Poland, where one third of the inhabitants emigrated to Iceland. In a visual journey, the film allows those families divided by huge distance a chance for a vague moment to reunite and become one again. By using sound from everyday Skype conversations *In Touch* also explores the relations between those who migrated and those who are left behind.



Diagnosis

DIR.: **EWA PODGÓRSKA** • 2018 • DOCUMENTARY • 78' • PROD.: ENTERTAIN PICTURES • CONTACT: MAŁGORZATA WABIŃSKA, M@ENTERTAINPICTURES.COM

Diagnosis is a process of urban psychoanalysis, a journey into the subconscious of the city. The inhabitants undergo the sessions on the couch. Unlocked by questions like what kind of animal is the city? they begin a journey into their own feelings. The scenes from their life, reminiscences interlace with the subjectively perceived shots of the city. They are blending together and interacting with each other. The fears, desires and unfinished affairs of the protagonists become a common fate.

Photo: Jan Ingarden



Idea Is Paramount. The Architectural Passions of Andrzej Wajda

DIR.: **JACEK LINK-LENCZOWSKI** • 2018 • DOCUMENTARY • 55' • PROD.: ATELIER INGARDEN • CONTACT: DAGMARA MARCINEK, KFF SALES & PROMOTION, DAGMARA@KFF.COM.PL

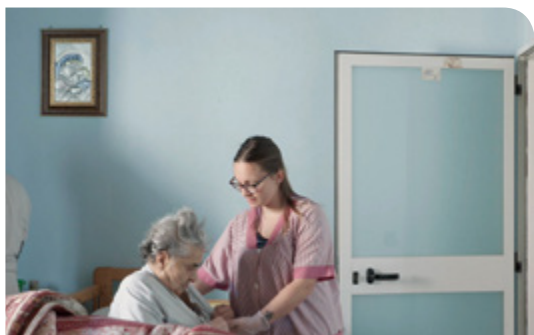
The film discovers Andrzej Wajda as an architecture enthusiast who initiated bold changes in Krakow's public spaces and promoted Japanese and Far Eastern culture in Poland. The documentary was inspired by the meeting between the director and an architect, Krzysztof Ingarden, in 1987, which resulted in friendship and long-lasting creative cooperation. That led to the construction of buildings which are already emblematic when considering modern design in Poland.



Concerto for Two

DIR.: **TOMASZ DROZDOWICZ** • 2018 • DOCUMENTARY • 75' • PROD.: STUDIO FILMOWE AUTOGRAF • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Jerzy Maksymiuk – a conductor, a composer, a pianist. At 80 he is excessively active. Demanding of himself and others, merciless to poor performers, focused on his scores till it borders madness. We will accompany the main character in his surprising journey in search of the fundamental definitions of music is and how it affects us. His wife, Ewa, is a character of equal importance as she, although not sharing his gift, is absolutely indispensable for him, being a condition on which his art and existence are contingent. A story of great passion and talent, and an even greater price paid for that talent.



Eventide

DIR.: **GIOVANNI PIERANGELI** • 2018 • DOCUMENTARY • 30' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Ada and Angelo both 83 years old, lived the last decade in the retirement house 'Il Fiore'. Ada likes the warm, feeling of her duvet, Angelo can't stray too far from his tomatoes that are growing on the garden outside. Both of them try to preserve a sense of dignity and humanity that with age is slowly fading away.



Grandpa

DIR.: **ANDRZEJ ŚWIECH** • 2018 • DOCUMENTARY • 17' • PROD.: WARSAW FILM SCHOOL • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Grandpa is an intimate portrait of a man as he faces the trials of old age with devotion and spirit. Focusing on the day-to-day challenges he meets, the film offers inspiration, humor, and some insights into one man's determination to never give up.



Sisters

DIR.: **MICHAŁ HYTROŚ** • 2018 • DOCUMENTARY • 20' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Behind the wall of the oldest enclosed convent in Poland the life of twelve nuns in their 70s goes on. Despite their age and the world of rapid change, they try to comply with the rule set over ten centuries ago 'ora et labora' each day. Our protagonists, nuns Anuncjata and Benedykta (40 years in a convent), introduce us to the world behind the wall telling us about their lives and decisions in a specific way. They show us the world of a convent in true colours, without stereotypes, often touching and amusing at the same time. This is the film about silence said aloud.



Komodo Dragons

DIR.: **MICHAŁ BORCZUCH** • 2018 • DOCUMENTARY, FICTION • 73' • PROD.: MICHAŁ BORCZUCH, NOWY TEATR • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Komodo Dragons is based on the director's fantasies about two films. The first is a documentary focused on the observation of a group of autistic adults living at the Farm Life (therapy center), and the second one is an impossible story about young parents who want to sacrifice their own son. The story about the family is informed by the fantasy about the primordial sacrifice. What may become a sacrifice in this secular world – without God or any universal idea? How are reality and film ready for such an uncomfortable, human fantasy?



The Guest

DIR.: **SEBASTIAN WEBER** • 2018 • DOCUMENTARY • 30' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

A portrait of a Polish farmer, shown through the eyes of his new friend – a young Swiss filmmaker. A film about the spirit of the Polish countryside, still present in our modern world, which upholds the values of family, friendship, hospitality and loyalty.



George and George on the Lake

DIR.: **PIOTR MAŁECKI** • 2018 • DOCUMENTARY • 27' • PROD.: SHORT DOCS MEDIA • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

They share the same name, George, and are both 83. Enough to feel a bit old, but not enough to stay at home in front of the TV set. They have sailed each summer together for over 20 years. On their own boats, carefully repaired and improved. Now it's July and a happy time again – the water is crisp clear and the lakes as beautiful as ever. They sail, sit by the bonfire, chat, enjoy the beauty of life. One of the friends gets weaker, his hands tremble, eyes don't see well enough, body has trouble keeping his balance. The other one is stronger and gently takes care of him. Slowly they both begin to realize that this will be their last holiday together on the lakes.



In a Lion

DIR.: **KAROL LINDHOLM** • 2018 • DOCUMENTARY • 12' • PROD.: PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

You can spend a wintery Sunday afternoon with your child at a Danish zoo. On this particular day, a unique attraction awaits you. The staff at the zoo have set up a remarkable, mystic event involving the body of a young lion. Animals are also beautiful on the inside. But not all the spectators succumb to the magic of the show...



Unconditional Love

DIR.: **RAFAL ŁYSAK** • 2018 • DOCUMENTARY • 40' • PROD.: JACEK BŁAWUT PRODUKCJA FILMOWA • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Rafał, the director of the film, was raised by his grandmother, Teresa, who is like a second mother to him. Teresa focused all her love and attention on her beloved grandson... until he told her he is gay. This confession broke her heart. Is it possible for the 80-year-old extremely religious woman and her gay grandson to come to an understanding? Are they ready to put aside their faith and convictions in the name of love?



Horse Riders

DIR.: **ANNA GAWLITA • 2018 • DOCUMENTARY • 20' • PROD.: KIJORA FILM • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL**

Creative documentary telling the story of a Polish village. Thirty farmers begin an equestrian journey touring the boundaries of nearby villages and fields. Fatigue and inebriation mix with religious ecstasy. A marriage of the sacred and the profane.



Family

DIR.: **PATRYCJA WIDLAK • 2018 • DOCUMENTARY • 27' • PROD.: WARSAW FILM SCHOOL • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL**

The film about a marriage of two different people from two different places. She is from Nigeria and he is from Poland. When their baby is born some problems will arise.



Love and Empty Words

DIR.: **MALGORZATA IMIELSKA • 2018 • DOCUMENTARY • 77' • PROD.: KRONIKA FILM STUDIO • CONTACT: BARBARA LAWSKA, SFKRONIKA@ONET.EU**

A story of love confronted with terminal illness that robs you of everything. Love in spite of suffering, anger and helplessness. Love full of sacrifice. The film protagonists are Adam and Wanda. He is healthy, she has been suffering from Alzheimer's for five years. Adam takes care of his wife every day. He stays up at night when she can't fall asleep. He calms her down when she keeps shouting. He always remembers that she likes to wear lipstick.



World Champion

DIR.: **KACPER LISOWSKI • 2018 • DOCUMENTARY • 65' • PROD.: IRON FILMS • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL**

Jurek Górski's life story is a fascinating road from hitting rock bottom to getting to the top. When he was doing drugs, they were calling him the King of Junkies. When he became a sportsman, he decided to be a champion. He was winning and facing consequences. *World Champion* is a film about the relentless pursuit of a goal and the price of success.



The Last Lesson

DIR.: **GRZEGORZ ZARICZNY • 2018 • DOCUMENTARY • 53' • PROD.: KATARZYNA ZARICZNY PRODUKCJA FILMOWA • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL**

A story of a group of students during their final year of high school. These young people have to face not only the most important exam in their life, but also their everyday weaknesses and dreams. They also have to make their first serious decisions on their way to adulthood.



Universam Grochów

DIR.: **TOMASZ KNITTEL** • 2018 • DOCUMENTARY • 39' • PROD.: STRIKTFILM •

CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Before it closed down Universam Grochów was the first district shopping centre, opened in the '70s in Praga Południe in Warsaw. Tomasz Knittel documents the last months of Universam and tries to grasp the unique human mosaic in the midst of great changes. It is a story about passing and about the seemingly excluded people for whom there is no place in the modern metropolis.



Dam

DIR.: **NATALIA KONIARZ** • 2018 • DOCUMENTARY • 27' • PROD.: RADIO AND TEEVISION DEPARTMENT OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Son takes his estranged father on a journey. They go to a mountain hideaway, to a place where they once built a cabin. Surrounded by raw nature, together they face their weaknesses.



Radwan

DIR.: **TERESA CZEPIEC** • 2018 • DOCUMENTARY • 15' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MICHAŁ HUDZIKOWSKI, M.HUDZIKOWSKI@SFP.ORG.PL

Stanisław Radwan, a charismatic composer, works on the music for a theatre production. He creates it using not only musical notes but also sounds including actors' footsteps, whispers and screaming.



I Grew Up As You Slept

DIR.: **MARCIN SAUTER** • 2018 • DOCUMENTARY • 50' • PROD.: FUNDACJA BYDGOSKA KRONIKA FILMOWA • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Karalina studies and works in Poland. She is an immigrant from Belarus. Only one of her classmates from Music School in Mińsk remained in the country. Everyone else emigrated. The entire young intellectual elite runs away from Belarus. The film shows the emigrants' faith: how they miss their country, family and friends.



The Dragon Spring

DIR.: **JAROSŁAW WSZĘDYBYŁ** • 2018 • DOCUMENTARY • 57' • PROD.: UNI-SOLO STUDIO • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

25-year-old Paweł is a football coach at the beginning of his career, who dreams to one day become a manager of Arsenal. Yet there is still a long way ahead of him. For now he's coaching Czerwone Smoki Brwinów – the worst football team in Poland. It is a film about passion and overcoming adversities, a drama about hard and rigid rules governing sports, but also a universal story about dreams and dreamers, about outsiders who never give up, about friendship and solidarity. This film says that even when we hit the rock bottom in the final we can still become winners.



Newborn

DIR.: **LIDIA DUDA** • 2018 • DOCUMENTARY • 74' • PROD.: AURA FILMS, SILVER FRAME, SILESIA FILM • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

Newborn is a film about not accepting your own life and learning how to live a new one. It is a film about a loser who decides to become a winner. A film about the strength of human character. A film about love that can change life. For him, she run away from home. For her, he broke with his traumatic past. For 11 years they have been inseparable. They have a son. The World Champion who can deadlift 420 kg, holds in his hands his firstborn child. Less than four kilos of a 'new life'...



Briefing

DIR.: **FILIP DRZEWIECKI** • 2018 • DOCUMENTARY • 19' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: KATARZYNA WILK, KFF SALES & PROMOTION, KATARZYNA.WILK@KFF.COM.PL

The young students begin their adventure with medicine during their summer doctor training camp. Ahead of them there is one of the hardest challenges, which they will keep meeting till the end of their carriers. This is the first time these young people have to face it in all seriousness. During the workshops they will have a chance to experience the obligation of fighting for health and life of another person. Will they rise to the challenge?



INTERVIEW BY STANISŁAW LIGUZIŃSKI

ANOTHER DAY

After its international premiere at the Cannes festival, the animation *Another Day of Life* has begun a festival tour. We talk to the authors of the film, Damian Nenow and Raúl de la Fuente, about working on the film and being inspired by Ryszard Kapuściński's book.

STANISŁAW LIGUZIŃSKI: Could you both tell me how you became interested in Ryszard Kapuściński?

RAÚL DE LA FUENTE: I have been a great admirer of Kapuściński's literature since I was a teenager. He inspired me to fall in love with Africa and Latin America, to travel the world with a camera as a documentary filmmaker. I was fascinated by his way of understanding the world and the Other.

DAMIAN NENOW: As a typical Pole, I encountered Kapuściński among my school readings. Yet what really matters is the second encounter, in 2009, when we started

working on the film. It was then that I discovered, under the poetic form, a lot of up-to-date things related to what had happened right on my doorstep and his words became very powerful.

SL: We all have writers we admire, but what triggered you to make this project?

DN: On one hand, the importance of the topic was crucial. On the other hand, as a creator of animation films I search for topics that allow me to present surrealist visions by playing with space and world. I love turning it upside down, showing things through a prism. *Another Day of Life* brought me a potentially epic, spectacular and important topic.

RF: *Another Day of Life* was not only his favourite book, but also mine. The story unfolds across a three month period and follows the logic of a countdown. It's a very cinematic Cold War tale with incredible characters.

DN: In the book, Kapuściński used a formula for the first time he would then utilize in his future work. He was called a translator of cultures and looked at the world from the perspective



Confusão is the new emperor of the world now and that's why we wanted to introduce Kapuściński to a potentially vast audience.

OF LIFE

of a man, he investigated, understood and trusted people. And then he wrote about the happenings from the perspective of a man. This formula of perceiving the world is particularly important now, when we prefer to count the stacks of life jackets on the beaches, looking at refugees from a distance.

SL: Would you call your film an adaptation?

DN: I would rather avoid this term. From the very beginning we knew we were doing a film about Kapuściński, about when he became ready to write a book that would transform him from a reporter to a writer. We never planned it to be an illustration of the book itself.

RF: The trip to Angola in 2011 contributed enormously to the final draft of the script. We met characters who had featured in Kapuściński's books: General Farrusco, Artur Queiroz, Carlota's sister. We asked not only about him but also how their lives had unfolded since. Kapuściński wrote an epilogue to his books years later where he asked what happened to all these people. We wanted to answer that question as well.

DN: We filter the content of the book through ourselves, what we know about Kapuściński, his poetic descriptions and reflections. The result comes from us and harmonizes with the language of animation that is a pure creation itself. We wanted to gain a strong contrast between surrealist animation, hard facts and real people from the documentary part. Thanks to a formal key we could let our imagination run wild in the animation part and we were not afraid that we might distort something.

SL: What other references did you have?

RF: Mostly live-action footage and photos I shot in Angola in 2011.

DN: We also had the archive part of which was also shown in the film in their original form. These were the recordings of one of the protagonists – Luis Alberto.

RF: It was a magical moment to pick up those reels after 40 years. Thanks to them we discovered the real Carlota. She was a key inspiration for both Kapuściński and us and we fulfilled the request she makes of him in the movie when she asks: make sure they won't forget us.

SL: One of the most memorable things in your film is the use of the term 'confusão'.

RF: *Confusão* was the original title we chose for the film. For us, it was the key to that story.

DN: Kapuściński describes this, seemingly, non-describable, abstract situation in the book. I mean, a kind of quicksand,



RAÚL DE LA FUENTE – a film director, scriptwriter and cinematographer. His filmography includes several documentary films, presented and awarded round the world: *Nomadak Tx* (2006), *I'm Haiti* (2014), *A Luta Continua* (2013), *Black Virgin* (2011), *Minerita* (2013, short-listed for an Academy Award nomination), *La Fibre del oro* (2017) and animated/live-action hybrid feature *Another Day of Life* (2018, with Damian Nenow). He is founder and director of Kanaki Films.

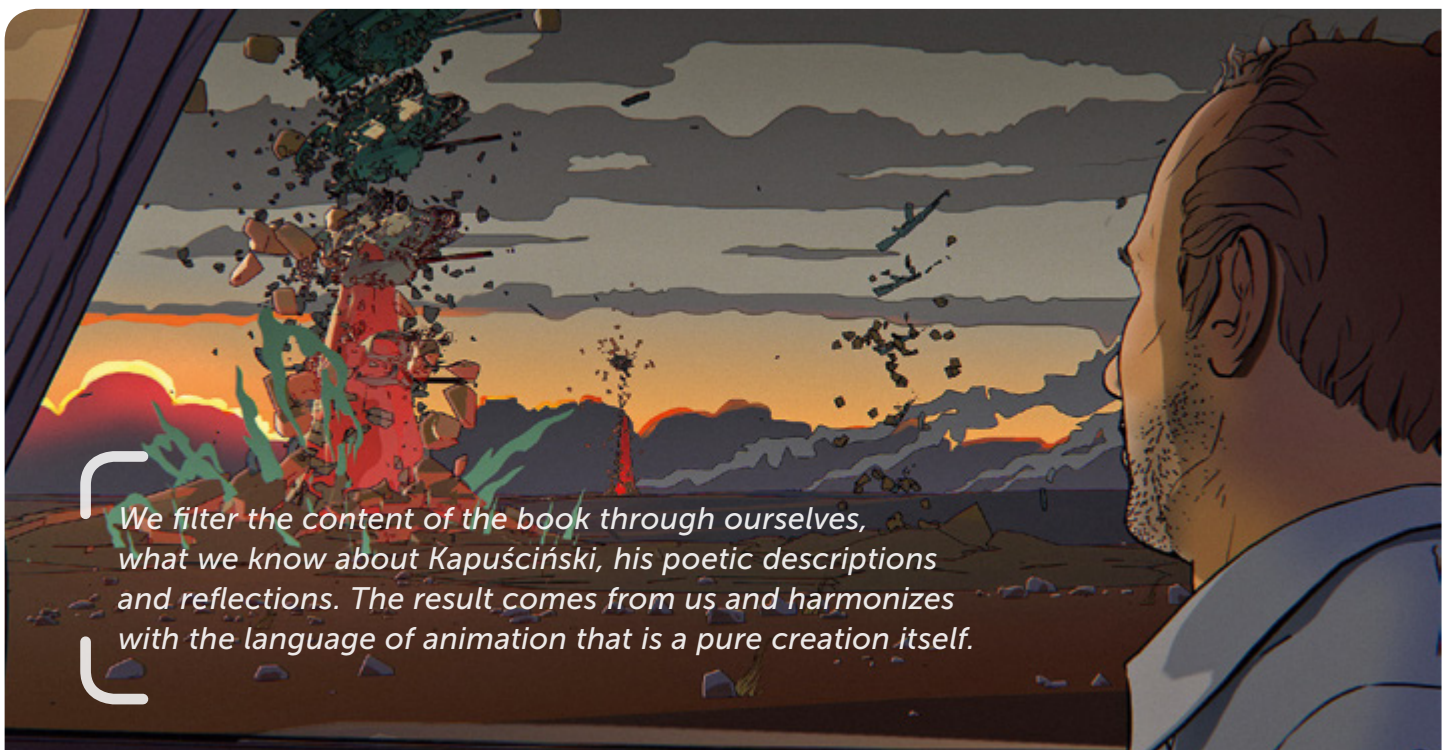


DAMIAN NENOW – a graduate of the Film School in Łódź. He is an author of short animated films, illustrations and concepts. His filmography includes *The Aim* (2005), *The Great Escape* (2006), *Paths of Hate* (2010), *Miasto ruin* (2010) and, premiered in Cannes, *Another Day of Life* (2018, with Raúl de la Fuente). He is a specialist in many areas related to computer graphics. Currently he is working for the Platige Image studio where he deals with directing, animation, editing and broadly defined 3D graphics.

where each movement causes even more chaos. A situation, in which an absurd number of people want to clear up the mess, which is worse than the mess itself...

RF: It's the lack of orientation, a position in which you can't do anything to solve the situation. You can see it in the refugee situation, in the way people are dying in crazy wars in Syria or Sudan. Confusão is the new emperor of the world

now and that's why we wanted to introduce Kapuściński to a potentially vast audience. I personally feel a painful absence in my life since he passed away. He inspired me to try to understand the world. Now he's not among us anymore, and the world is being taken over by *confusão*. We need more references like Kapuściński to understand the world around us nowadays. ■



We filter the content of the book through ourselves, what we know about Kapuściński, his poetic descriptions and reflections. The result comes from us and harmonizes with the language of animation that is a pure creation itself.



The Hunt, dir.: Mateusz Jarmulski

BY ZOFIA JAROSZUK

Animated in Poland

WHAT'S GOING ON IN POLISH ANIMATION

Animated in Poland is the only pitching platform in Poland for short animation projects in the last stages of production. Each year, around 10 animated projects are presented within the framework of KFF Industry, an event organized during the Krakow Film Festival.

This year it was the 6th edition of Animated in Poland and for the last few years the pitching has been accompanied with individual meetings and a complex training session. More foreign guests are participating in the event year on year, an important factor for the projects presented in the frames of the pitching. Participation in Animated in Poland is a ticket for many of them to a premiere during a big festival. This was the case with films such as *Locus* by Anita Kwiatkowska-Naqvi, *Xoxo – Hugs and Kisses* by Wiola Sowa or *Impossible Figures and Other Stories II* by Marta Pajek.

The format is very open – both students and experienced artists who make their films in professional studio conditions meet at the stage. The event is addressed to professionals from the industry – festival programmers, sales agents and producers searching for new talents. ‘Animated in Poland gave me a chance to find new Polish talent creating films using various animation techniques. What is more, the possibility of watching film fragments at the last stage of production is particularly interesting to me due to the nature of my work and the need to get to see the films before their premiere’ – says Enrico Vanucci, a programmer of Venice Film Festival.

This year's edition covered 5 projects and each of them was different in terms of topic and techniques deployed. The first was *Kaprysia* – an animated project of Betina Bożek's, a student of Academy of Fine Arts in Kraków. In her film she creates an alternative reality, moving the viewers to an unknown planet – *Kaprysia* from the title. The film, using 2D animation forms of expression, is a pure emanation of movement, freedom and expression offered by animation. During



Animated in Poland Pitching 2018

the pitching *Kapryisia* was awarded a grant for sound services founded by Michał Fojcik and Sound Mind Studio.

Red Light Train, directed by Alicja Kot, was the second of the winning projects and was awarded a CETA production grant. It is a moving story set inside a train that goes to Paris. The film's protagonist is a stewardess working in the train and who dreams about love, something exacerbated by fact that every day she meets passengers who are in love. Kot's animation

is a very sensual story with a clearly discernible influence of Wong Kar Wai's films.

The trend of personal movies that touch upon very private topics is represented by *My Franciszek* by Katarzyna Pieróg. It is a documentary about the author's grandpa, Franciszek, who has proven for several years how much happiness and satisfaction can be given by everyday work. The film by Pieróg, made with a drawing technique that uses digital tools as well, is testimony to a usual-unusual faith that is an affirmation of everyday life. Another project presented during this year's edition was *The Hunt* by Mateusz Jarmulski – a story about one summer day which will always be remembered by a young boy. The teenage protagonist spends a long, lazy summer in the provinces, where his life is focused on church and long walks but the boy wants adventures and new experiences. *The Hunt*, which evokes strongly Christian symbolism, is a statement about the relationship between the victim and the torturer.

Among the presented projects on display are also those made using the most classic methods of animation. *The Flood*, a salt animation by Sofya Nabok, is an impressionistic story about a brother and sister who are separated by death during Saint John's Eve. The film is an adaptation of a traditional Slavic folk song. Despite the technique used in the film, it enchants the viewer with the dynamics and unique rhythm of the story. Pitching Animated in Poland is organized every year and its next edition will be a part of KFF Industry during the Krakow Film Festival in 2019. ■



Red Light Train dir.: Alicja Kot



How I Became Supervillain dir.: Krzysztof Ostrowski

BY ZOFIA JAROSZUK

FIRST OF ALL – DEVELOPMENT

Established in 2013, Warsaw's **Animoon studio** produces short films, animated series, and feature films. It is currently working on approximately 20 projects.

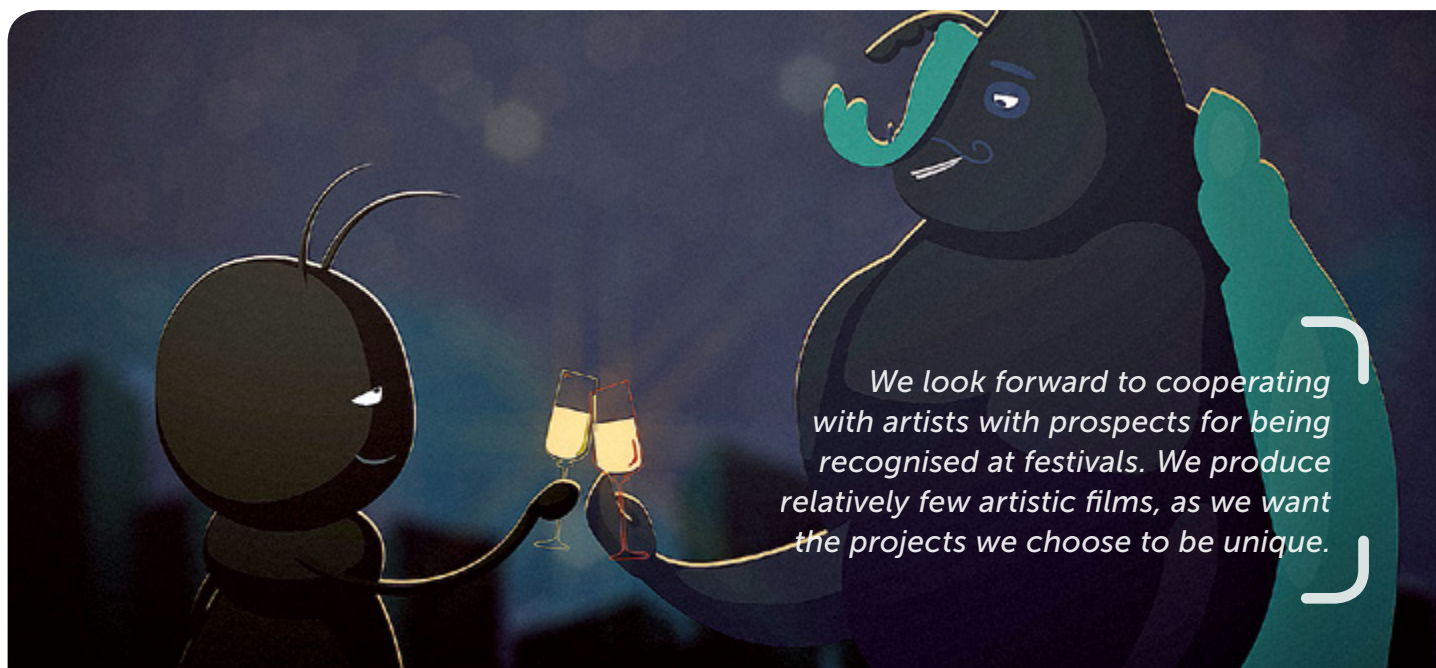
The founder of the studio, Grzegorz Waclawek, a graduate of the Academy of Fine Arts in Warsaw and The Łódź Film School, earned his first production experience working with Academy Award winner Hugh Welchman of Break-thru Films. A few years later, he founded his own studio focused on promoting young and talented artists, building up a portfolio based on diverse projects.

‘We work as a group of producers, carefully selecting and developing projects, which we then produce already in co-operation with executive partners,’ – Waclawek says, ‘this gives us freedom, since we aren’t restricted by production technology. The partner we select depends on the nature of the project.’ The Animoon team puts a lot of emphasis on the development stage.

Animoon is one of the few Polish studios to produce series for teenagers and adults. Produced in 2015, the *Bear Me* series (directed by Kasia Wilk), set a new course in the

studio’s profile and was the first Polish animated series to be distributed exclusively online. The show’s second season will be completed later this year. Other titles for a slightly older audience include Michał Poniedziałki’s *Ant Gets Married* or Krzysztof Ostrowski’s debut series *How I Became a Supervillain*, which is currently being produced.

Animoon also makes award-winning shorts – including Marta Pajek’s latest film *III*, which was the only animated film to qualify for the official competition of the Cannes Film Festival. It is the second film made with Pajek, whose earlier *Impossible Figures and Other Stories II* won more than 25 awards all over the world, including the Grand Prix at the Animated Film Festival in Stuttgart. ‘We look forward to cooperating with artists with prospects for being recognised at festivals. We produce relatively few artistic films, as we want the projects we choose to be unique’ – says Piotr Szczepanowicz, producer. At Animoon, Tomasz Popakul, the creator of the



We look forward to cooperating with artists with prospects for being recognised at festivals. We produce relatively few artistic films, as we want the projects we choose to be unique.

award-winning *Ziegenort*, is currently finishing his latest film, *Acid rain*. The production of the short *Slow Light* by the Kijek/Adamski duo will be starting soon.

The studio's most popular title is *Hug Me* – a series based on the bestselling book for children *Hug Me, Please!* After the first season's TV premiere and subsequent distribution in cinemas, the series has received a sequel. Currently Animoon is producing another 39 episodes in cooperation with the Chinese production company Animex. This collaboration is the first ever Polish-Chinese co-production in the field of animated series for children. Animoon is currently developing further preschool series for a Chinese audience. 'China is a huge market where Polish series have the opportunity carve out a niche for themselves thanks to their exceptional artistic quality' – Wacławek says. The winter of 2017 saw the release of the first feature film produced by Animoon in co-production with the Finnish

Filmkompaniet. *Moomins and the Winter Wonderland* by Jakub Wroński and Ira Carpelan was created on the basis of original animated materials made at the turn of the 70s and 80s by the Se-ma-for studio. Its cast included, among others, Stellan Skarsgård, Bill Skarsgård and Alicia Vikander. So far, the film has been distributed in 10 countries and was nominated for an Academy Award.

Animoon has already joined another co-production between five countries – the puppet animation *Even Mice Belong in Heaven*.

Apart from film projects, Animoon is currently working on launching a mobile app – MOMSI – dedicated to the youngest audiences, whose catalogue will include not only series and films for such children, but also songs. 'We want to distribute our productions as widely as possible, therefore developing our own app is a natural step' – Wacławek says. ■



Bear Me dir.: Kasia Wilk



Impossible Figures and Other Stories II dir.: Marta Pajek



Tango of Longing Tango tęsknot

DIR.: MARTA SZYMAŃSKA • ANIMATION • POLAND • 2018 • 5'

Marta Szymańska's animation takes the audience to a stuffy bar filled with smoke, tango, and longing. People are sitting at the tables for hours, sipping their coffee dispassionately and blowing smoke rings without a care in the world. The melancholic mood is interrupted by music which gradually becomes clearer. A tango begins – bringing out deeply hidden emotions and feelings from people.

After the first bars, it would seem that the *Tango of Longing* is going to focus on the relationship between a man and a woman. Instead, the film brings back traumas from the lives of its protagonists. It reminds us that tango does not only involve desire and passion, but most of all – sadness and insatiability. Pain, unrequited love, and longing resound louder with every step the main characters make.

There is no room for false moves, the perfectly animated classic tango figures interchange smoothly, in spite of the demanding animation technique the author has decided to use. The frames painted with oil paints are real works of art, with vivid, expressive colours emphasizing the strong emotions captured in the animation. Contours of objects and figures emerge from stains, and subsequent frames intertwine thanks to strong brush strokes. The style of animation resembles that of post-impressionist artists such as Vincent van Gogh or Paul Gauguin.

The composition accompanying the entire animation is not only its background, but also an element of the presented world. At the same time, it gives rhythm to the film and hypnotises the viewer, turning the animation into a dance that is sensual, but also full of anxiety. It is said that 'tango is a sad thought that can be danced'. Thanks to Marta Szymańska, this can be seen and understood.

DAGMARA MARCINEK



A World That Flew Away on the Back of a Cow

Świat, który uleciał na grzbiecie krowy

DIR.: WOJCIECH A. HOFFMANN • ANIMATION • POLAND • 2018 • 7'

Granny has a hen, Gramps has a cow. She gives him eggs, and he gives her milk in return. Their houses are just a few steps away from each other... with a street between them. Unfortunately, the road is becoming increasingly busy with every passing moment and their peaceful lives – more and more complicated.

A World That Flew Away on the Back of a Cow shows how urbanisation, which was supposed to make life easier, is beginning to hinder it. Developing technology is responsible for the disappearance of human ties and the destruction of the natural environment. The main characters, who are trying to live according to their own habits, are powerless in the face of technological progress. The only thing that can save them is a cow that, fed with toxins, turns into a rural version of the mythical Pegasus. Although the animation is rich in comedic moments, its vision of the world is rather grim, which is emphasized by surrendering the joyful colours of the countryside in favour of the entire spectrum of grey. Breathing in exhaust fumes, the community takes on the colour of asphalt, smoke, and concrete. There are no drivers, or even windows, in the cars – the progressing industrialisation is shown as a completely dehumanised process, devoid of human emotion.

A World That Flew Away on the Back of a Cow is a picture of an idyllic village that succumbs to the aggressive invasion of civilisation. Wojciech Hoffman shows the clash between tradition and modernity not only through the plot, but also through the chosen animation technique. In this stop-motion, classic animation, the dolls representing individual characters are printed on... a 3D printer. This, however, does not contradict the green message of the film, since the thousand figurines featured in the animation were created from biodegradable material.

DAGMARA MARCINEK



Norma

DIR.: AGATA MIANOWSKA • ANIMATION • POLAND • 2017 • 7'

Too fat, too short, bust too small, buttocks too flat – it is not difficult to have inferiority complexes in a world where the canon of female beauty, although almost impossible to achieve, becomes the binding *Norm*. In her latest animation, Agata Mianowska reflects on whether it is worth following the ideal at all costs.

Two women are at the centre of the film: the first tries to lose a few pounds by eating meals that are hard to even notice on the plate, the second bends over backwards to sculpt her body like a trainer from a TV show. Both have insecurities, both are stubbornly working on their appearance, both would like to resemble the models that smile down at them from billboards or out at them from the pages of glossy magazines.

The animation parodies women's desire to be perfect: draconian diets, killer workouts, cellulite-removing and lip-enhancing treatments. It also casts the world of social media in a mocking light: the pursuit of 'likes', obsession with selfies, and retouching photos. However, Agata Mianowska approaches the cult of the body with a certain reservation, using humorous characters fighting against the imperfections of their appearance. The use of a simple form, i.e. black lines and minimal amount of detail makes the animation look like simply a funny, cartoon joke at first glance.

However, hidden between silly frames are the real problems of women today. Unachievable models of beauty, insecurities, difficulties with self-acceptance. A bitter vision of women's fate, however, is suppressed by an optimistic conclusion – the 'norm' is the body which makes you feel like yourself.

DAGMARA MARCINEK

The Notebook Zeszyt

DIR.: ALEKSANDRA RYLEWICZ • ANIMATION • POLAND • 2018 • 6'

Physical education, where nobody wants to practice, mathematics that nobody understands, or assemblies that bore every student – this is the everyday school life of the hero of Aleksandra Rylewicz's animation *Notebook*.

The story, which begins with a fragment of Adam Mickiewicz's *Pan Tadeusz*, one of the most famous Polish mandatory reading books, hurries from one lesson to the next. Life here happens between bells rings, the sound of which is a blessing for both students and teachers. The former would rather sleep or play with friends, the latter do not know how to control an unruly group of children. Teachers – literally – tear their hair out or turn into volcanoes that can explode at any time.

Such visual jokes are the main element of the animation; it is full of humour and funny gags. The characters look like cartoons – they are simple but distinctive and present different types of heroes: there is a cry-baby and a gourmand, a stand-offish mathematics teacher, and a priest who is as big as a bell. In the animation – painted with crayons on notebook pages – the frames are styled for children's drawings. Black, expressive contours are sloppily filled with coloured smears, as if they had been made by a primary school pupil.

The narrative in the animation is presented via sentences from the titular notebook, which scroll along the bottom of the screen like a news ticker. However, these are not about the knowledge learned by the students, but rather provide a commentary on their behaviour: 'I went to the vending machine and forgot to ask the teacher for permission' or 'I was reprimanded by the headmaster' – they remind us that school not only teaches, but also educates.

The animation uses satire to present how young people's personalities are shaped while simultaneously constituting an amusing and somewhat sentimental journey back to childhood years.

DAGMARA MARCINEK



You Are Overreacting

Nie masz dystansu

DIR.: KARINA PACIOROWSKA • ANIMATION • POLAND • 2018 • 4'

How are women treated in modern society? What is their role in public debate? What do people have to say about them on the front pages of newspapers? These are still suggestive comments, damaging opinions, and vulgar jokes. They don't make you laugh? It means *You Are Overreacting*.

During her daily routine, the hero of Karina Paciorkowska's animation constantly encounters discrimination against women: on TV, on the radio, on the street, or in the tram. Incidentally, she overhears conversations in which women are treated stereotypically, as objects. Their responsibilities should be limited to running the house, giving birth to children, and cleaning. And if they get raped? It's their own fault, after all. The animation, painted in bright colours on a black background, looks like a film negative, which may reflect the world – as it is still far from perfect in terms of equality. The black background may also symbolise a dismal diagnosis of society, while expressive colours – the desire to draw attention to the problems of contemporary women. The strongest element of *You Are Overreacting* is an animated collage consisting of authentic statements uttered by public figures, interspersed with fragments of advertisements. From a Polish MEP to Donald Trump, from sexy women putting hot dogs into their mouths to mineral water flowing down their breasts. These quotations from the media often disappear in a flood of information or are dismissed as innocent jokes – here, collected in a single place they show the importance of the problem, and make the animation a strongly engaged, feminist manifesto. In times of the broader discussion about women's rights, their place in society or the #metoo campaign, the animation shows how many limitations and barriers are being crossed every day and how much still needs to be done in terms of gender equality. And this is not overreacting.

DAGMARA MARCINEK



An Eye for an Eye

DIR.: JULIA PŁOCH • ANIMATION • POLAND • 2018 • 17'

The legend of the Great Catfish, older than the world itself and knowing all its secrets, fills the frogs living on the shore of the lake with fear. Only the Red Frog finds the courage to check whether the mythical beast actually exists. A little frog follows – and thus begins a story of heroism and an unusual friendship.

An Eye for an Eye is a fairy tale that combines Japanese stories about masters and students with religious parables. Its themes include not only the fear of the unknown, the overcoming one's own weaknesses, and the cult of the hero, but also the journey – which becomes an important element of the animation. The journey goes hand in hand with magic imbued in lively nature and a mysterious atmosphere. The entire story, despite a few violent scenes, meanders along in a calm and slow fashion. The oneiric aura is created by the hypnotising, delicate music that often mimics the sounds of nature: whispering reeds, the creaking of bamboo, or the murmur of the lake.

In terms of its visuals, the animation evokes Japanese paintings. Clear, black contours which look like they have been painted in ink, are filled with various shades of pink and red. Besides, the Great Catfish itself is rooted in Japanese mythology where, according to belief, the legendary Namazu is supposed to be responsible for earthquakes.

The animation uses the form of a comic book. Narrative text is integrated into the image, the characters' expressions and thoughts are presented in speech bubbles over their heads, while the frames – divided into several parts – resemble comic book panels.

An Eye for an Eye captivates the viewer by telling a simple but wise story. It dazzles us with its charming characters and a unique bond which unites a small, clumsy but brave frog with a legendary hero. Will the Red Frog and its new friend encounter the Great Catfish?

DAGMARA MARCINEK

POLISH ANIMATIONS

CATALOGUE OF FILMS

2018



You Are Overreacting

DIR.: **KARINA PACIORKOWSKA** • 2018 • ANIMATION • 4' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

You Are Overreacting is a hand-drawn animation that attempts to ask questions about the place of women in the modern world. The film is (unfortunately) inspired by everyday life, the statements of public figures, and the media.



Tango of Longing

DIR.: **MARTA SZYMAŃSKA** • 2018 • ANIMATION • 5' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

The film is a painted story about the extraordinary nature of tango, which is not only erotic, full of desire and aggression, but mainly full of sorrow. Tango is longing, it is 'a sad thought that is danced'. It can reveal our most intimate stories, innermost longings and needs, our secrets. It triggers powerful emotions in film characters, great longing, grief and melancholy. They lose themselves in the dance, trying to find some relief, going after something lost, unreachable and absent. They can never be satisfied, however, they are always left longing.



Leather

DIR.: **KAROLINA BORGIASZ** • 2018 • ANIMATION • 5' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Human skin is a leather cover for the interior. We will leave the covers just like abandoned coats in wardrobe.



A Year

DIR.: **MALGORZATA BOSEK-SERAFIŃSKA** • 2018 • ANIMATION • 12' • PROD.: SERAFIŃSKI STUDIO • CONTACT: MALGORZATA BOSEK-SERAFIŃSKA, SERAFIŃSKI STUDIO, SERAFINSKISTUDIO@O2.PL

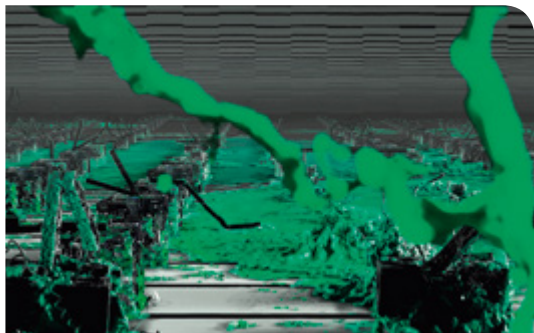
The film is dedicated to the memory of Marek Serafinski, an animation filmmaker and producer, and also the director's husband. It is a graphic and sound diary created from everyday life paper waste: labels, tickets etc. and the cigarette packages of a chain smoker, accumulated by one collector within six years. It shows the degree, determination and kind of addiction of the collector, as well as the passage of time in that strange symbiosis of their shared life.



My Franciszek

DIR.: **KATARZYNA K. PIERÓG** • 2018 • ANIMATION • 5' • PROD.: UNIVERSITY OF ART IN POZNAŃ
• CONTACT: KATARZYNA K. PIERÓG, KATARZYNA.KRYSZYNA.ANIMATION@GMAIL.COM

My Franciszek is a movie dedicated to the memory of my grandpa – Franciszek Zalweski. The film combines biographical elements with poetic images of diligence and straightforwardness, the figure that he symbolizes to me. The significant part of the narration is a particular hobby of Franciszek's, beekeeping. The hand-drawn animation combines traditional and digital techniques. An organic facture of dry brush is the main part of the aesthetic. It was the final project of my BA at the University of Art in Poznań.



Cyborgy

DIR.: **ADAM ŻADŁO** • 2018 • ANIMATION • 8' • PROD.: ACADEMY OF FINE ARTS KRAKOW, ANIMATION FILM STUDIO • CONTACT: ROBERT SOWA, ANIMATIONSTUDIO@ASP.KRAKOW.PL

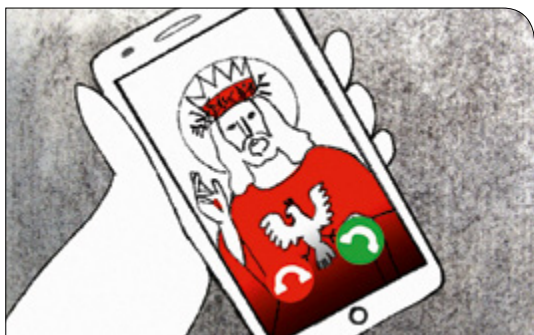
This is a story about a civilization of robots. Their world is perfectly organised and logical... But suddenly something unexpected happens – feelings arise. It is a bug, result of error, virus, the beginning of the end. The culmination is a grotesque struggle between computer logic and emotions. *Cyborgy* is a science-fiction story about the emergence of individualism and the emotional relationship between machines.



Crushed Chord

DIR.: **KAROLINA STYCZEŃ** • 2018 • 7' • PROD.: ACADEMY OF FINE ARTS KRAKOW, ANIMATION FILM STUDIO • CONTACT: ROBERT SOWA, ANIMATIONSTUDIO@ASP.KRAKOW.PL

The main character walks through the night. Faced with the choice between two banks, she remains in the middle of the river. Dawn breaks and changes everything. Now, she continues her stroll under the watchful eye of the gathered spectators.



Christ of Nations

DIR.: **EWA DRZEWICKA** • 2018 • ANIMATION • 9' • PROD.: ACADEMY OF FINE ARTS KRAKOW, ANIMATION FILM STUDIO • CONTACT: ROBERT SOWA, ANIMATIONSTUDIO@ASP.KRAKOW.PL

Life in Krakow goes slowly. Pigeons fly, and the lady with Krakow's trademark pretzels waits for the hungry tourists. HE watches over the security of the city, but danger is hanging in the air.



Komfort

DIR.: **WERONIKA BANASIŃSKA** • 2018 • ANIMATION • 9' • PROD.: ACADEMY OF FINE ARTS KRAKOW, ANIMATION FILM STUDIO • CONTACT: ROBERT SOWA, ANIMATIONSTUDIO@ASP.KRAKOW.PL

A girl visits a mysterious place which appears to be her inner self. Her journey into sensory exploration excitement soon turns into feelings of anxiety, as overstimulation finally throws her into a child-like state.



The Other

DIR.: **MARTA MAGNUSKA** • 2018 • ANIMATION • 5' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

While waiting for the arrival of a mysterious newcomer, people speculate as to who he may be. The blurry vision of the stranger takes shape to the extent that his presence feels almost real. The initial excitement of the crowd turns into anxiety.



Norma

DIR.: **AGATA MIANOWSKA** • 2018 • ANIMATION • 7' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Two young girls are trying to fit into the modern canons of beauty. Each of them is different and neither feels comfortable in her own skin. Norma and her neighbour try different methods to gain the feeling of self-acceptance that they desire.



Eatself

DIR.: **EDYTA ADAMCZAK** • 2018 • ANIMATION • 14' • PROD.: ANIMASO • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

We inject a drop of the turbo-gene. We breed them in cages until their skinny legs snap like twigs. We bludgeon them, cut them open, we pull their guts out and slice them to pieces. We fry, boil and eat them. Next... Stop! An extraordinary encounter on the production line. The horrific reality of the meat industry is projected into a grotesque world. It is time to confront the contents of our plates. After all, we, humans, are conscious, thinking primates. We can afford a little danger... can't we?



An Eye for an Eye

DIR.: **JULIA PŁOCH** • 2018 • ANIMATION • 17' • PROD.: ACADEMY OF FINE ARTS IN KRAKÓW, ANIMATION FILM STUDIO • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

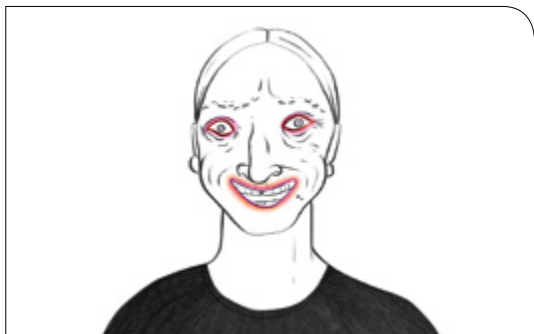
The film's action takes place around a large lake and one of its banks is inhabited by frogs. They tell stories about an ancient god – a huge catfish which lives on the other side. In the movie we follow the fate of two of its characters: Red Frog – a mythical hero who leaves home to seek the truth in his kin's beliefs, and Little Frog – a child who wants to follow in his hero's footsteps. As the plot reveals itself, their fates are intertwined and some of its secrets are revealed.



Beautiful

DIR.: **WERONIKA KUC** • 2018 • ANIMATION • 7' • PROD.: ACADEMY OF FINE ARTS IN KRAKÓW, ANIMATION FILM STUDIO • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

A woman tempted by a pink ribbon loses herself in her own image. While building the strength of her image, she doesn't realise that her true self is heading for destruction.



III

DIR.: **MARTA PAJEK** • 2018 • ANIMATION • 12' • PROD.: ANIMOON SP. Z O.O. • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

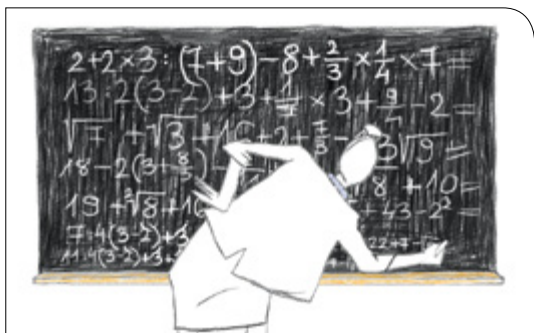
A man and a woman meet in a waiting room and start to seduce each other. Their game leads them further than they expect. III is a portrait of a woman in an exhausting relationship with a man who allures and repulses her at the same time.



Colaholic

DIR.: **MARCIN PODOLEC** • 2018 • ANIMATION • 11' • PROD.: YELLOW TAPIR FILMS • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL; ANNA WASZCZUK, YELLOW TAPIR FILMS, ANIA@YELLOWTAPIRFILMS.COM

Colaholic is a documentary, a romantic comedy, and a memoir of a person who drinks way too much soda.



The Notebook

DIR.: **ALEKSANDRA RYLEWICZ** • 2018 • ANIMATION • 6' • PROD.: ACADEMY OF FINE ARTS IN KRAKÓW, ANIMATION FILM STUDIO • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

The action begins in the room of the main character who is deep in sleep. In front of his bed there is a notebook that opens and introduces us to a different world. Suddenly, we are in a school where demented teachers act like machines, not making contact with their pupils. Students treat prohibitions and school rules as obstacles that should be avoided or ignored. The interests of students and teachers are clearly divergent, they have only one thing in common: they are waiting for the last bell to release them from their shared torment.



Thicket

DIR.: **ALEKSANDRA MATWIEJCZUK** • 2018 • ANIMATION • 4' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

A young girl is struggling with extreme shyness. She spends most of her time at home, thinking and dreaming. One day she receives a phone call from a distant friend and decides to give herself one last try at overcoming her fears. There is a twist – when the protagonist becomes stressed, her body begins to cover itself with plants, the pace and power of which increases along with the level of stress.



Squaring the Circle

DIR.: **KAROLINA SPECHT** • 2018 • ANIMATION • 4' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

At first glance, it seems that SQUARE lives among chaos and endless changes. But then we notice that the systems in which he functions are constantly repeated, that they introduce a routine, they hypnotize without allowing any movement. Just once, a new element sneaks into the pattern, allowing SQUARE to look a little differently at his reality for just a moment. Squaring the Circle is full of graphic metaphors, a semi-abstract story about an impossible feeling.



My Strange Older Brother

DIR.: **JULIA ORLIK** • 2018 • ANIMATION • 13' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

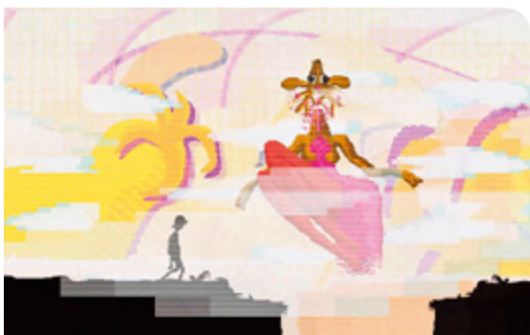
This movie is about a unique relationship between a young woman who really wants to succeed in her working life and her eccentric brother. They are complete opposites. She is a workaholic and, despite the fact that this way of life doesn't make her happy, she believes that this is the only right way to live. Her brother and his unique behaviour really drives her crazy and is also the cause of many uncomfortable situations in her workplace. He really wants to persuade her to change her life, but she has enough of his importunity and feels ashamed. Unfortunately, after one of their many arguments, they break off contact with each other.



Master Class

DIR.: **EWA DRZEWICKA, DOMINIKA FEDKO, WERONIKA KUC, MAŁGORZATA JACHNA, MAŁGORZATA JĘDRZEJEC, ALEKSANDRA RYLEWICZ, GRAŻYNA TRELA** • 2018 • ANIMATION • 6' • PROD.: ANIMATION FILM STUDIO, JAN MATEJKO ACADEMY OF FINE ARTS IN KRAKOW • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Animated film about the formation of the Master, inspired by the work of Roman Polański. Surrealistic picture with elements of macabre absurdity, metaphorical struggle of matter in shaping man and creator. A 'body substance' slides off the window, like the main character of the film *The Tenant*. Paradoxically, every new fall shapes a human figure who finally performs a pitch perfect somersault and strongly lands on the ground. The fully formed protagonist is Roman Polański – famous film director.



Journey to the Magic Waterfall

DIR.: **BOGNA KOWALCZYK** • 2018 • ANIMATION • 13' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

A sentimental journey through the vintage game aesthetic with a dark-comedy and fairy-tale vibe. Our character has a pitiful life. He works in a petrol station selling burned hot-dogs and coffee from a broken coffee machine until one day... he can make his biggest wish come true



A World That Flew Away on the Back of a Cow

DIR.: **WOJCIECH A. HOFFMAN** • 2018 • ANIMATION • 7' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

In an asphalt-coloured world, cars hurtle through a village. Granny and Grandpa live a life choked by exhaust fumes. Grandpa has a cow but drinking the dirty water and breathing in the fumes makes her grow to a colossal size. Perhaps, thanks to her sheer size, she can transform the tiny community's fate.



Bless You!

DIR.: **PAULINA ZIÓŁKOWSKA** • 2018 • ANIMATION • 5' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Everyone gets sick of everyone. But things become really bad when you get sick of yourself.



REM

DIR.: **ARTUR HANAJ** • 2017 • ANIMATION • 3' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

REM – the stage of sleep during which dreams occur. The film is an attempt to depict hallucinations, when our mind creates images that do not have any narrative to them. Fragments of unconsciousness are mixed together and deconstructed, leading to the dream being erased from memory.



Oh God

DIR.: **BETINA BOŹEK** • 2017 • ANIMATION • 4' • PROD.: ANIMATION FILM STUDIO, JAN MATEJKO ACADEMY OF FINE ARTS IN KRAKOW • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Unfulfilled love, desires and constant disagreement with reality is what we can see in the film *Oh God*. We follow the story of ordinary people who are filled with a lot of passions, still waiting for the true 'great fulfillment'. Spending time on ordinary unnecessary activities with so much need for love. Music plays... The characters are drowned in emotions and spilled drinks. Waiting for true love. Oh God...



Room

DIR.: **MICHAŁ SOCHA** • 2017 • ANIMATION • 6' • PROD.: LETKO – PIOTR SZCZEPANOWICZ, JAKUB KARWOWSKI • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

A bearded head, the main character of the film, is trapped in a room with no way out. In a symbolic and funny way, the film speaks about loneliness, isolation, losing hair, friendship with an animal, and inevitable passage of time. Finally, the main character is released by a bird, who creates a nest on a bearded man's head.

10 YEARS OF FILM

This year marks the 10th anniversary of the Polish regional film funds. The funds were born from a necessity to diversify the sources of funding for film production in Poland, the need to support regional film communities and decentralize the film industry which was concentrated in Warsaw, the country's main production hub. Over the last ten years, the regional film funds have grown to be, next to the Polish Film Institute, the second pillar supporting the system of financing film production in Poland. Today, there are 11 regional film funds scattered around the country and disposing a joint budget of 2 million Euros. In 7 cases, producers can count on additional support in the regions, since next to the funds, regional film commissions facilitate production by helping with location scouting, mediating with local authorities and organizing the shoots.

Total number of films funded by regional film funds in Poland: 512*

Fiction: **191** Documentary: **274** Animated: **47**

Looking at the list of all the productions co-financed by regional film funds in the last ten years, one can notice that, although the feature-length feature films can count on the highest one-off subsidies, about 53% of all supported productions are documentary films. Documentaries are usually easier to finance, quicker to make and bring local stories into the international spotlight. The funds have different strategies, some preferring to invest more substantial amount of money in fewer titles while others choose to make smaller contributions to a bigger number of recipients. There are those who visibly cherished animation more than other genres and those who like short fiction, although this genre is undoubtedly the hardest to finance through the funds.

One thing is sure, regional film funds in Poland are open for co-operation with the producers of short, animated and documentary films.

The main criteria to apply for funding:

- find a Polish partner, a Polish co-producer is required, also the whole application procedure is in Polish,
- make sure your project is connected to the city or region by subject, history or people,
- spend the money you receive in the region (usually 100% or 150% of the allocation),
- do not miss the deadline – usually the call for entries is announced only once a year.

The oldest:

The Łódź Film Fund was established in 2007

The youngest:

The Warmia & Masuria Film Fund was established in 2017

The largest number of supported documentaries:

47* by the Western Pomerania Film Fund – the grants are smaller, but more films benefit

The largest number of supported animated films:

19 by the Łódź Film Fund – as the city is perceived as the capital of Polish animation

The largest number of supported shorts:

6 by the Poznań Film Fund

The largest amount spent on documentaries:

643 730 EUR by the Warsaw Mazovia Film Fund

The largest amount spent on animations:

227 470 EUR by the Lower Silesia Film Fund

The fund with the application process open all year round:

The Poznań Film Fund

Focus on genres

We have been supporting documentary projects consistently and successfully for eight years now. We co-produced 32 films with diverse themes, but music documentaries of various genres – classical music, pop music, sung poetry or folk – really stand out among them. Two new films: 'The Symphony of the Ursus Factory' (experimental music) and 'Scandal!' (hip-hop) will premiere in the nearest future.

Anna Spisz, head of the Mazovia Warsaw Film Fund

Focus on local producers

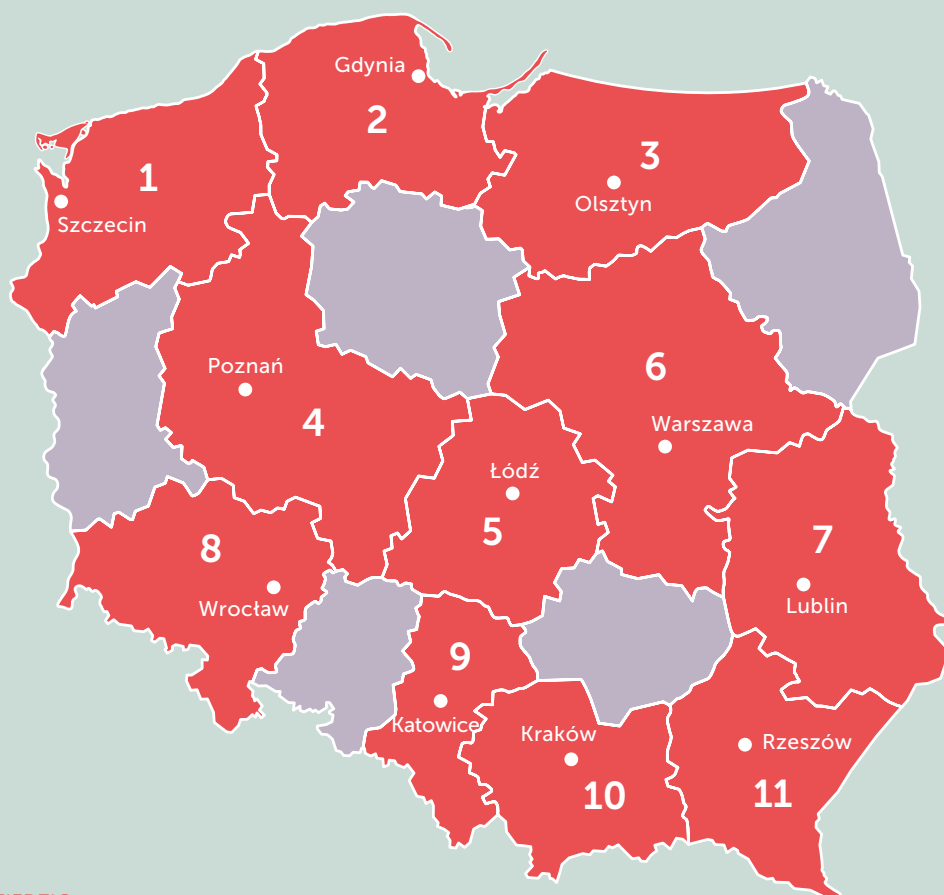
There are many companies in Łódź that produce feature films, documentaries and animated films. When setting up a film fund, our focus was primarily on developing the film potential in Łódź. During the 11 years of the fund's activity, citygrown companies received most of our grants.

Monika Głowacka, head of Łódź Film Fund

*figures until 30th June 2018

FUNDS IN POLAND

- 1 Western Pomeranian Film Fund Pomerania Film:** 47 documentaries, 6 animations
- 2 Gdynia Film Fund:** 28 documentaries, 2 animations
- 3 Warmia-Masuria Film Fund:** 5 documentaries, 1 animation
- 4 Regional Film Fund Poznań:** 24 documentaries, 4 animations
- 5 Łódź Film Fund:** 23 documentaries, 19 animations
- 6 Mazovia Warsaw Film Fund:** 32 documentaries, no animations
- 7 Lublin Film Fund:** 16 documentaries, 1 animation
- 8 Lower Silesia Film Fund:** 32 documentaries, 4 animations
- 9 Silesian Film Fund:** 26 documentaries, 5 animations
- 10 Krakow Regional Film Fund:** 19 documentaries, 5 animations
- 11 Podkarpackie Regional Film Fund:** 20 documentaries, 1 animation



BY ANNA E. DZIEDZIC



new talents

A university, programmes in film, photography, and video game design, specialised high schools, 'Mała Filmówka' for children and adolescents, festival venue, meeting place with film and cinema personalities, arthouse cinema – all in one place at the Warsaw Film School.

The school was established in 2004 by the legends of Polish cinema, Maciej Ślesicki and Bogusław Linda. The former is an acclaimed director and the creator of such films as *Daddy* (Best Director Award at the Polish Film Festival in Gdynia) and *Sara*. The latter is an actor, an icon of Polish cinema who is best known for starring in the films of Kieślowski, Holland, Żuławski, and Wajda. Ślesicki recalls that he founded the school because he liked teaching very much. Working as an assistant in Katowice and in other schools, he realised that he could communicate easily with young people and had something to pass on

to them. Now he is putting his conviction that film is an art form for professionals into practice. First comes the workshop, then the artistry.¹

Establishing a film school in Warsaw was an excellent move and a response to market demand. Warsaw is the most populous city in Poland and it is here that large film and television centres are located, translating into potential workplaces for graduates. And, in a country with such a strong film tradition, two universities simply aren't enough.

Initially, the WFS was a post-secondary school, but under the patronage of the Minister of Culture from the outset. It wasn't long until it started to expand further – and it continues to do so. In time, postgraduate studies were opened for film and television producers before the year 2011 saw a breakthrough – the school was granted the status of a university. Since then, the WFS has been running three-year courses which enable its graduates to be awarded with a BA diploma.

¹ *Najpierw zawód, później artysta. Jak uczyć filmu?*, [interview on Polish Radio Programme 2] available online on 29.08.2018 at: <https://www.youtube.com/watch?v=yL8Kfwv89U>



On the set of *Lena* by Jędrzej Górski Photos: Michał Sierszak / Warsaw Film School

FROM THE WARSAW FILM SCHOOL

Here one can study such specialisations as: directing, acting, cinematography, editing, production, sound design: film, television, games; video game development, photography and practical film studies. In addition, there are post-graduate studies in directing and screenwriting, as well as editing and directing and cinematography courses. Students have at their disposal modern equipment, software, and technologies.

The courses in video game development are carried out in cooperation with the most respected experts in the industry, including CD Projekt employees responsible for the international success of *The Witcher*. Under this programme, students participate in classes in game design, screenwriting, production methods, digital art creation methods, programming basics, career development, and business management.

For foreigners, the School has International Studies carried out as part of two educational programmes: Film Directing & Video Games BA course and Cinematography & Post-Production. Students are taught under the supervision of specialists from the Polish film industry. The school also organises a free three-week training course in the form of a Summer School,

to prepare future course participants. Students can also count on assistance in finding accommodation and obtaining a visa, as well as a partial refund of tuition fees.

The School's Rector is Janusz Majewski, a renowned director, and the staff consists of outstanding representatives of the film industry and new media – artists, technicians, producers, journalists. Most of the staff also teaches at schools in Łódź and Katowice, which allows students in Warsaw to benefit from the same knowledge resources.

Despite its short history, the school has already had its first successes. Its graduates include Katarzyna Roślaniec, who won the Crystal Bear in the Berlin Film Festival's Generation 14plus competition for *Baby Blues*, and Tomasz Śliwiński, whose graduation film *Our Curse* was a 2015 Academy Award nominee for Documentary Short.

WFS's philosophy is to think about education, the market, and development planning. Apart from teaching, the School holds industry events – festivals, trainings, master classes, invites world-famous artists, such as Isabella Rossellini, Paweł Pawlikowski, Laura Dern, and establishes cooperation with Polish and foreign entities (universities, distributors). In 2013, a film



One of the biggest success of the school was the nomination for the Academy Award for Best Documentary (Short Subject) for 'Our Curse' by Tomasz Śliwiński (2013).

high school was established at the School, in 2015 – a lower secondary school, and in 2016 – a video game development high school. The year 2015 saw the opening of the Elektronik arthouse cinema. The Warsaw Film School became a local cultural centre in the Żoliborz district, and in 2015 the Mazovia Center of Media Culture was established there.

The School's interdisciplinary nature makes it possible to apply for support to local government, educational, and cultural institutions, as well as those dedicated strictly to film. Combined with modern and dynamic management, it seems that the position of this filmmaking complex will only continue to grow. However, most of it lies in the hands of students. ■



Meeting with Urszula Antoniak and Jakub Gierszał in school' cinema Kino Elektronik Photo: Michał Sierszak / Warsaw Film School



INTERVIEW BY BARBARA RUSINEK

A Life **Behind the Wall**

The Sisters by Michał Hytroś was awarded the Silver Dragon for the best short documentary during the 58th Krakow Film Festival and the work will shortly be presented at Valladolid IFF, DOK Leipzig and Budapest IDFF festivals. Barbara Rusinek talks with the film's director.

BARBARA RUSINEK: Do you believe in God?

MICHAŁ HYTROŚ: I was raised in a village with a Catholic background. After moving to Warsaw, I started to meet people with different opinions, people who are open for discussion. As a result, I started asking questions of myself and discovered that the world is not black and white. I believe, but I don't know in what I believe, I can't name it. I'm not a practicing Catholic, I'm not religious. I'm a searcher. The film *The Sisters* is the result of this search.

BR: Did you have to ask yourself that question before you started shooting in a monastery?

MH: The prioress assumed that I was a believer, since she knew my family and myself from my childhood. When I told her that some things had changed since I left the village, she said 'I know, I can tell that you are confused'.

She got the point, but she didn't try to indoctrinate me. Nuns have a completely different attitude to that of priests, they are focused on their faith and not on imposing anything on anybody. The Benedictines from Staniątki live in their own way, separated but not detached from the world. When we worked on the film and talked, the word 'God' hardly ever came up. At the end of the shooting, I asked the prioress how it was possible that during all the time we had spent together she didn't raise the question of the Absolute. Her answer really disarmed me: 'you want to believe, then believe, you don't, then don't, I will not talk about obvious things'. To her and the other sisters, mutual curiosity was more important than one's philosophy of life. I asked them about their past, they were interested in my future. *The Sisters* is suspended somewhere in between, in the present.

BR: What were the interesting things found by a confused 23-year-old in a Benedictine monastery that constituted his neighborhood for most of his life?

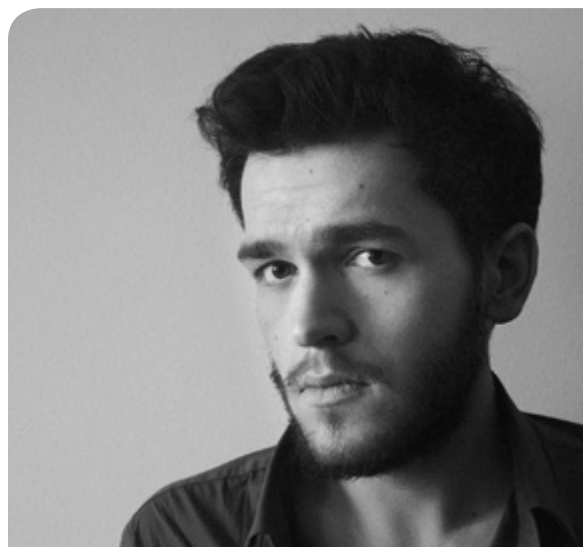
MH: Incredible stories! Over morning coffee, one of the sisters started to recall one Christmas Eve in Siberia, when her family gave her to a childless Russian officer for a bag of potatoes and a can of milk. In this way, they wanted to save her. You hear such a story and you are shocked, but at the same time you want to get to know your protagonists even more. When listening to the stories from their youth, about men and love, among others, I understood that their paths to becoming nuns were not as easy as it may seem. Those wrinkled old ladies wrapped up in habits showed me pictures of pretty, well-dressed young girls. I decided to show them as people, women, and then, in the end, as nuns.

BR: Do you regret that those old stories were not included in the film?

MH: No. I needed them, because thanks to them I got to know the sisters and I made the film, but I didn't want 'talking heads'. My aim was to change the stereotype of a monastery, to show the sisters without pomp, mysticism and distance. Before I made the film, some people doubted in my idea and thought that I would produce the next *Into Great Silence* by Philip Gröning, since monasteries are just like he presented them. And I knew that this particular monastery was different. I needed the sisters' trust, I had to make friends with them so that they would let me show who they were.

BR: Were you surprised by the viewers' reaction to *The Sisters*?

MH: People are really interested in the film and the making of it. They wonder why a certain scene is in this particular place, whether their interpretation is right. Sometimes, the viewers' observations make me open my eyes to the things



MICHAŁ HYTROŚ was born in 1994 in Krakow. He studies directing at The Film School in Łódź and acting at The National Academy of Dramatic Art in Warsaw. *The Sisters* is his debut film.

I did unconsciously. Some people pay attention to the scene in which we placed the camera on the altar. Some viewers were outraged that we placed the camera in a spot devoted to the tabernacle. Others were moved by this scene. Sometimes the viewers tell me their own stories, how they were in a monastery or considered joining one. The conversations with the audience go beyond the frames of the film and I find them amazing. The film is only a trigger for them for their private thoughts. One man said that after watching the Scrabble scene, when the older sister asked 'so who won and who lost?', he wondered if he had ever won or lost something in his life. He said this to me and then walked away, leaving me completely perplexed. ■





Daughter Córka

DIR.: MARA TAMKOVICH • FICTION • POLAND • 2018 • 29'

Piotr's daughter is turning sixteen so he's bought a cake for her. He's hoping they will celebrate Kamila's birthday together. Back at home, there's a lot of noise but no party. Everyone is frantically trying to bring the teenage girl back to life. It seems that she has tried to commit suicide.

An ordinary party at a schoolmate's place was all it took to ruin her life. Alcohol mixed with teenage hormones and reckless behaviour proved to be a recipe for disaster – and all over social media.

After being hospitalized, Kamila is questioned by cold-hearted policemen who push her to recount the traumatic story. The policewomen's cold and reserved demeanour seems inconceivable and unacceptable and so does the reaction of Kamila's friends. Everyone has turned their backs on her, blaming her for what happened. Helpless and devastated, Piotr tries to intervene and get to the truth but his efforts are hampered and he cannot count on the school's support either. He lets his daughter stay at home and when she stops attending classes, all they do is hire a social worker to take the problem off their hands.

The film directed by Mara Tamkovich is a story of a young girl who has lost her innocence forever and her helpless father who cannot accept the injustice of what has happened to his daughter. Faced with adverse circumstances, he decides to take matters into his own hands.

Kamila's painful story resonates with today's debate on women's rights in Poland. It's a resounding veto against the inefficiency of the authorities and the tendency to blame the victim for what has happened to her.

MAGDALENA WALO



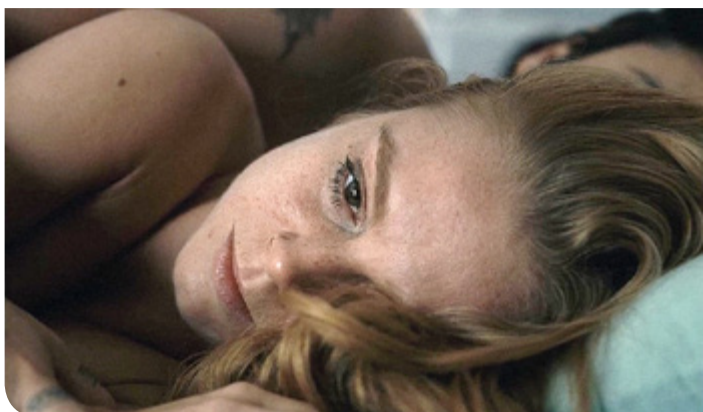
Badylok

DIR.: KAROLINA KŁAPKOWSKA • FICTION • POLAND • 2018 • 10'

Imagine a coalmine landscape with heaps of coal and puddles of black sooty water. It is an ugly and dirty world of post coal mining reality with old decrepit *familoks*, typical Silesian multi-family tenements. One of these buildings is home to the film's main characters: the protagonist Badylok, his younger sister Arletka, their mother and grandma. It's a place you want to escape from, repulsed by its hideousness and rottenness. And yet Karolina Kłapowska shows this wretched world in a lyrical way. Although her vision does not go far from the stereotype of Silesia, it's a subtle oneiric charcoal sketch of it.

The story of a teenager's life narrated in a thick Silesian dialect turns into a poetic fairy tale of adolescence and the quest for dreams. The 16-year-old Badylok spends his days with his sister, roaming the heaps of coal and jumping puddles, but he dedicates his free time to his passion: handicrafts. He's constructing a flying machine, determined to flee this hopeless place, leaving behind his moody mother, his grandma who is at death's door and his sad-eyed sister. He dreams of saying goodbye to his past, like he said goodbye to his beloved dog, and going into the unknown, up in the air like Icarus.

MAGDALENA WALO



Cradle Me Ukołysz mnie

DIR.: **DAVID TEJER** • FICTION • POLAND • 2018 • 25'

A girl spends an evening in a nightclub. The next day she wakes up in her own place in the arms of a stranger. It is Shay from Tel Aviv. He's leaving Poland that evening. They are strangers but for the night they shared and the ripped condom they now have to deal with. Actually, the girl could take care of that on her own but to her surprise Shay offers to help. He wants to take her to the pharmacy round the corner and get it over with. Unfortunately, it's not that simple. The girl has to go to the doctor first to get a prescription. In the clinic it turns out that her doctor is on holiday and they frantically look for someone to fill in for her.

Sounds like the first scenes in a good rom-com or a video tutorial on how to get the morning-after pill in Poland, doesn't it? In fact, it is both. *Cradle Me* has all the lightness of a romantic comedy without undermining the seriousness of the subject. The director aptly finds a balance between committed cinema and a story of two young strangers who find themselves in an unfortunate situation. The understandable awkwardness of their interactions melts away with humour, the distance between them disappears for a moment as they chat in public transport, incidentally sharing their life stories. The story of a girl in conflict with her mother and of a boy scared of confronting his father.

The audience feels compelled to cheer them on, especially when they face a spiteful gynaecologist, a pregnant doctor and the girl's conservative mother who refuses to help them. *Cradle Me*, with all its lightness and unaffectedness, shows contemporary Poland from the perspective of a foreigner.

MAGDALENA WALO

Operation Operacja

DIR.: **MOHAMMED ALMUGHANNI** • FICTION • POLAND • 2018 • 19'

It begins with flames and ends with a bang. *Operation* is an outstanding political fiction film centred around the very topical issues of racism and violence and one that will keep you on the age of your seat.

Hamza is a modest and honest man of Arabic descent. He lives in Poland and works in catering, trying to support the family he's left in his home country. In fact, money is the protagonist's most pressing worry. His wife is going to have a serious surgical procedure for which he needs to raise extra funds, and fast. To his rescue comes a mysterious man, one whom Hamza used to do some shady business with in the past. He is reluctant at first, but with his back to the wall he accepts the mystery assignment, but not without trepidation. The title *Operation* may refer both to the surgery, which can save his wife's life, and to Hamza's mission.

The director skilfully employs genre patterns to create a successful political fiction piece. *Operation* is deeply rooted in contemporary Polish reality where violence against foreigners is on the rise. Hamza falls victim to such an attack. Normally, he would not react but overwhelmed by emotion, he gets into a fight. As a result, he spends the night at a police station.

Almughanni accurately depicts the protagonist's everyday life. He doesn't overuse violence, the supporting characters in the film are not cartoonish. His landlords agree to give him an extension on the rent. There are no unnaturally malicious police officers or rude customers provoking Hamza every night. There is, however, a mysterious old acquaintance who gives him a dangerous assignment.

MAGDALENA WALO



Horse Riders Krzyżoki

DIR.: ANNA GAWLITA • DOCUMENTARY • POLAND • 2018 • 20'

Southern Poland, the village of Sternalice in Silesia. The Easter Sunday celebration is underway. The bells toll, people gather in front of the church, the parish-priest comes out. A man in the crowd is holding a figurine of the Resurrected Christ and in the centre there is a group of men on horseback. The celebration of *krzyżoki* is about to begin.

Eerie sounds and incredible hypnotising black and white photographs mark the opening of this ethnographic documentary about a little-known custom. But it is more than that: the film is a true masterpiece of cinematography showcasing the beauty and simplicity of the countryside. At times, the camera is in motion, speeding up as the horses begin to gallop, but then again it becomes almost static to take a closer look at the animals as they struggle wildly or trot peacefully. Although in the foreground we can see the director describing the unusual custom, it is the villagers who are the true protagonists in the story. They seem to be posing for a portrait, resembling the characters in Zofia Rydet's photographs. In the background, we can see their everyday lives, their labour, homes, farms, and church. We learn more about the marginalised reality of the countryside, where the sacredness of the mass is combined with the profanity of the pagan ritual. While singing religious songs and reverently passing the figurine of Christ between each other, they also drink alcohol, which seems to be part of the ritual.

Horse Riders is a testament to the unique experience of being part of the community bound by this fascinating centuries-old tradition. Its aim is not only to preserve it, but also to bring it to light.

MAGDALENA WALO



The Guest Gość

DIR.: SEBASTIAN WEBER • DOCUMENTARY • POLAND • 2018 • 30'

'You should look for a soul mate, life would be easier', says a priest visiting an old bachelor in his farmhouse around Christmas. A wife would take care of the cooking and ironing. There would be someone to talk to or share the labour with. Yes, there is a lot to do on the farm each year, but Wojciech somehow makes it on his own. His parents died several years ago. He had a girlfriend twice, but it didn't work out. He's alone now but he's not living just for himself. There's also Paweł, a young man suffering from an alcohol addiction, and Wojciech is like an older brother for him. He visits him in hospital, supports him in his struggle with addiction or sits on the sofa with him, watching television and sharing his life stories. And there is the third person, observing their unusual relationship: the Swiss director.

Weber keeps his distance, watching the farmer's everyday life, but then again he becomes a character in the story, introducing himself to the priest or asking about the country life.

There is a time for observing church worship and for dancing to the rhythm of popular disco polo hits. The peaceful life in the Polish countryside revolves around the four seasons and Catholic holidays.

Guest shows the mundane life of a Polish village. It's dirty and repulsive, in a cowshed or a cluttered attic, but it's also beautiful, such as when we look out the window at an idyllic landscape of snow-covered fields or grazing cows. The film is warm and honest, just like the main character, who has accepted his fate and solitude. The presence of the director with a camera doesn't disturb the course of Wojciech's life but it adds to its meaning.

MAGDALENA WALO

POLISH SHORTS

CATALOGUE OF FILMS

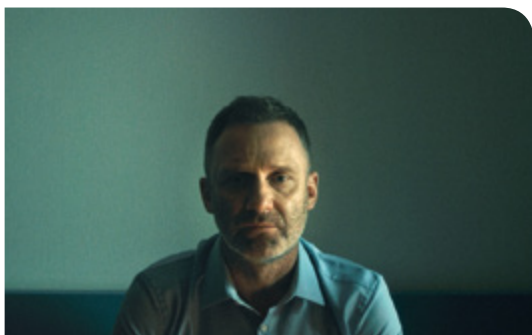
2017–2018



Cradle Me

DIR.: **DAVID TEJER** • 2018 • FICTION • 25' • PROD.: MUNK STUDIO – POLISH FILMMAKERS' ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

On the morning of her birthday, Emilia wakes up next to a stranger – Shay, a tourist from Tel Aviv. As the previous night's events return to her, she remembers that their condom broke. Emilia decides to get rid of him as soon as possible, explaining to Shay that in Poland you need a prescription for the morning-after-pill and that she will take care of it on her own. However, Shay insists on coming with her to solve their shared problem.



Daughter

DIR.: **MARA TAMKOVICH** • 2018 • 29' • PROD.: WARSAW FILM SCHOOL • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

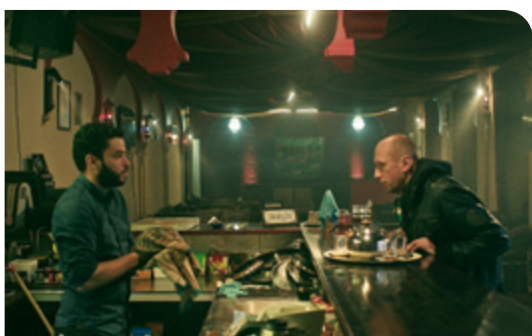
What can a father do when his beloved daughter was so hurt by someone that he found her unconscious in the bathroom, lying in her own blood? What can he do when the system fails him, standing in the way of justice and accusing the wrong people? This realistic film with a social streak, which was made using very simple means, focuses on an extremely topical subject, the #MeToo campaign and the public debate about women's rights.



Loved Ones

DIR.: **ZOFIA KOWALEWSKA** • 2018 • FICTION • 14' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Olga's teenage daughter suddenly goes to the hospital. The mother needs to face not only the child's disease, but also her ex-husband who she has not contacted for years.



Operation / Amalyya

DIR.: **MAHOMMED ALMUGHANNI** • 2018 • FICTION • 19' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KRZYSZTOF BRZEZOWSKI, KBRZEZOWSKI@FILMCHOOL.LODZ.PL

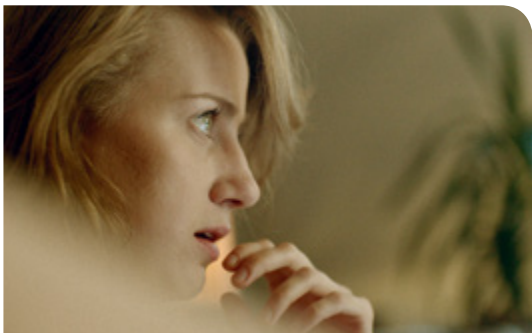
A young restaurant worker in Poland needs money to send home for his wife to have a cancer operation. He joins a political group to get the money for his wife.



Sashka

DIR.: **KATARZYNA LESISZ** • 2018 • FICTION • 26' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KRZYSZTOF BRZEZOWSKI, KBRZEZOWSKI@FILMCHOOOL.LODZ.PL

In the 1990s, in a small Polish town, a young Ukrainian named Saszka gets a message about the death of the man with whom she entered into a sham marriage a long time ago. When the police start asking uncomfortable questions, the memories and faces from the past return to her. With great attention to visual details, including realistic photographs and sets, the film tells the story of finding one's own way and achieving definite closure for some chapters of one's life.



Hocus Mommy Pocus

DIR.: **ANNA PAWLUCZUK** • 2018 • FICTION • 17' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KRZYSZTOF BRZEZOWSKI, KBRZEZOWSKI@FILMCHOOOL.LODZ.PL

When both nature and medicine fail them, Maria and Paweł turn to Iwona, a medicine woman (played by Jowita Budnik). But Paweł is not entirely convinced about her unconventional methods. The future of the couple is put in doubt.



Tsansta

DIR.: **ROBIN LIPO** • 2018 • FICTION • 30' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KRZYSZTOF BRZEZOWSKI, KBRZEZOWSKI@FILMCHOOOL.LODZ.PL

They wanted to go on a pleasant but lucrative holiday. Bruno and Gina went to Norway to make the money they needed for their further travel plans. But the plan soon started to disintegrate and the relationship between the two Poles underwent a severe test. In a difficult situation, they revealed their true selves. Will they continue to love and accept each other? Are they dreaming about the same things? In an exceptionally natural way, the director and scriptwriter, Robin Lipo, tells the story of maturation, love and holiday jobs. At the same time, she depicts the clash between several cultures and the approach of the young generation of Poles.



It's Summer

DIR.: **FILIP BOJARSKI** • 2018 • FICTION • 16' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KRZYSZTOF BRZEZOWSKI, KBRZEZOWSKI@FILMCHOOOL.LODZ.PL

In a few days, the summer holidays will start. But instead of taking a rucksack and guitar to set off on a journey into the unknown, Ewa, a teacher, is only able to go on a spontaneous bike trip with her slow coach of a husband. There is a surprise awaiting her and the viewers by the river. A light-hearted film made in the Silesian way.



Relax

DIR.: **AGNIESZKA ELBANOWSKA** • 2018 • FICTION • 26' • PROD.: MUNK STUDIO – POLISH FILMMAKERS' ASSOCIATION • CONTACT: MICHAŁ HUDZIKOWSKI, M.HUDZIKOWSKI@SFP.ORG.PL

The owner and staff of a provincial inn prepare for the arrival of a group of refugees. The struggling hotel is about to be turned into housing for refugees in hopes of getting funding from the European Union, and thus saving the business. On the fateful day of the refugees' arrival, complications arise which put more than the hotel in jeopardy.



Boys with Butterflies

DIR.: **MARCIN FILIPOWICZ** • 2018 • FICTION • 29' • PROD.: MUNK STUDIO – POLISH FILMMAKERS' ASSOCIATION, CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

15-year-old Filip gets beaten up on a footbridge close to his neighborhood. To retaliate, his father rents a billboard in the middle of the housing estate with the information about a reward for helping to find the thugs. He starts a local war, which Filip does not want to be part of. A simple coming-of-age story inspired by true events from the reportage *Boys with Butterflies* by Jacek Hugo-Bader.



Wiki

DIR.: **VERONICA ANDERSSON** • 2018 • FICTION • 29' • PROD.: WARSAW FILM SCHOOL • CONTACT: BARBARA PAWŁOWSKA, FESTIVAL@SZKOLAFILMOWA.PL

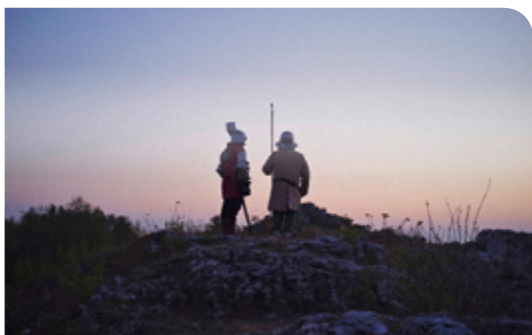
Wiki is an autistic, and curious young girl, who has to face the really harsh reality of living with an alcoholic mother after her grandmother dies. Luckily, amongst all this chaos, she meets Mateusz – a huge fan of Warsaw city busses – who brings back real sunshine to her life.



Wonder Girls

DIR.: **ANASTAZJA DĄBROWSKA** • 2018 • FICTION • 20' • PROD.: UNIVERSITY OF SILESIA IN KATOWICE – KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION • CONTACT: MICHAŁ HUDZIKOWSKI, MICHAL.HUDZIKOWSKI.FILM@GMAIL.COM

There are no adults, no supervision, no bans or limits – the world belongs to you. It's every teenager's dream – unless no choice is given. Nikol and her younger sister Oliwka are learning it by themselves. Growing up can be a hard time to everyone – not only to these young girls.



1410

DIR.: **DAMIAN KOCUR** • 2018 • FICTION • 28' • PROD.: GIGANT FILMS • CONTACT: MICHAŁ HUDZIKOWSKI, MICHAL.HUDZIKOWSKI.FILM@GMAIL.COM

It is 1410 and one of the greatest battles of medieval Europe is about to begin. The tensions between the Kingdom of Poland and the Great Teutonic Order have reached an all-time high. A knight and his squire respond to King Jagiełło's call and travel across Poland to arrive at the fields of Grunwald. Humor is intertwined with history, social commentary and a story about a Polish Don Quixote and his Sancho Pansa.



The Last Tale about Earth

DIR.: **MAGDALENA SEWERYN, IGOR POŁANIEWICZ** • 2018 • FICTION • 17' • PROD.: UNIVERSITY OF SILESIA IN KATOWICE – KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION • CONTACT: MICHAŁ HUDZIKOWSKI, MICHAL.HUDZIKOWSKI.FILM@GMAIL.COM

The Last Tale about Earth is a story of a father and two of his children who are trying to survive in a post-apocalyptic world. Everything about their surroundings seems to suggest they are the only people on Earth. They live in an underground shelter in the woods, and due to air contamination they never go outside without protective clothing. A mysterious signal 'from the outside', seen only by the girl, becomes their motivation to face what hides beyond their known world.



All's Well

DIR.: **SYLWIA ROSAK** • 2018 • FICTION • 16' • PROD.: UNIVERSITY OF SILESIA IN KATOWICE – KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION • CONTACT: MICHAŁ HUDZIKOWSKI, MICHAŁ.HUDZIKOWSKI.FILM@GMAIL.COM

When Anka comes to town, after a long absence, all she wants is to forget what happened just for a little while. Is it possible to forget the past? Especially when it likes to repeat itself?



Ravik the Steppe Turtle

DIR.: **MICHAŁ CHMIELEWSKI** • 2018 • FICTION • 11' • PROD.: UNIVERSITY OF SILESIA IN KATOWICE – KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION • CONTACT: MICHAŁ HUDZIKOWSKI, MICHAŁ.HUDZIKOWSKI.FILM@GMAIL.COM

Nicolas is an 8-year boy, fascinated by literature. In a few days he publishes his first book. From time to time, Nicolas' father takes him for day trips to the seaside where they often discuss art and life. Nicolas travels with his buddy – a tortoise named Ravik. During one of their trips to the beach, Nicolas meets an older girl, Eva. Nicolas falls in love...



Where Is Grandpa?

DIR.: **ADAM URYNIAK** • 2018 • FICTION • 15' • PROD.: UNIVERSITY OF SILESIA IN KATOWICE – KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION • CONTACT: DAGMARA MAGIERA, DAGMARA.MAGIERA@US.EDU.PL

Paweł, together with his girlfriend Karolina, are going for a visit to his grandfather. The old man has been living in a secluded tiny hut in the middle of the forest for years. When the protagonists arrive at the site, they find the hut to be empty. The search is unsuccessful. Grandfather has vanished. When the sun sets in the forest, strange things start to occur.



Soulless

DIR.: **KAROLINA KŁAPKOWSKA** • 2018 • FICTION • 9' • PROD.: UNIVERSITY OF SILESIA IN KATOWICE – KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION • CONTACT: DAGMARA MAGIERA, DAGMARA.MAGIERA@US.EDU.PL

The adventures of young men who are living in small dilapidated town in Bytom, Poland. The Gang have their own language with which they identify themselves. They are Outsiders hanging around and spending a lot of time having good fun in the abandoned buildings. From time to time, The Gang looks for the opportunity to hunt a corporation's managing directors.



People Talk

DIR.: **GRZEGORZ PAPRZYCKI** • 2018 • FICTION • 13' • PROD.: UNIVERSITY OF SILESIA IN KATOWICE – KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION • CONTACT: DAGMARA MAGIERA, DAGMARA.MAGIERA@US.EDU.PL

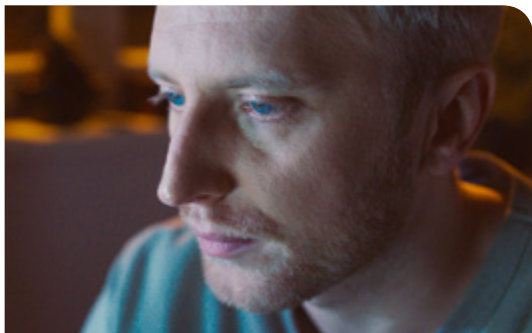
Two Roma boys hear rumors about an old man living alone in the forest who had earned a fortune in Africa. They decide to check if it is true but one of the boys has a feeling that the trip may not end well.



My Pleasure

DIR.: **TADEUSZ KABICZ** • 2018 • FICTION • 16' • PROD.: UNIVERSITY OF SILESIA IN KATOWICE – KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION • CONTACT: DAGMARA MAGIERA, DAGMARA.MAGIERA@US.EDU.PL

Ada decides to play in a pornographic film. During preparations for the production, the girl slowly loses her confidence. The situation becomes complicated when the protagonist gets a call from her ex-boyfriend on stage. Ada tries to delay her performance, but the pressure of the environment becomes stronger and stronger.



Users

DIR.: **JAKUB PIĄTEK** • 2018 • FICTION • 29' • PROD.: MUNK STUDIO – POLISH FILMMAKERS' ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

One night. A woman, a man, the Internet. A chance meeting, coupled by an algorithm. On the Web... freedom's final sphere. Anything goes. A single rule: if I don't like something, I'll <NEXT> you. I want to feel something. Can something be felt here?



Badylok

DIR.: **KAROLINA KŁAPKOWSKA** • 2018 • FICTION • 10' • PROD.: KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Badylok is a sixteen-year-old boy who shares his life with his mother, grandmother, and sister. They live in a house isolated by water from the rest of the world. Badylok secretly creates a flying machine that will help him to flee the house. Will he finally decide to soar into the air? A short student film. The narrative voice in the film uses the characteristic Upper Silesian dialect and this is also reflected in the English subtitles.



Atlas

DIR.: **MACIEJ KAWALSKI** • 2018 • FICTION • 28' • PROD.: MUNK STUDIO – POLISH FILMMAKERS' ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

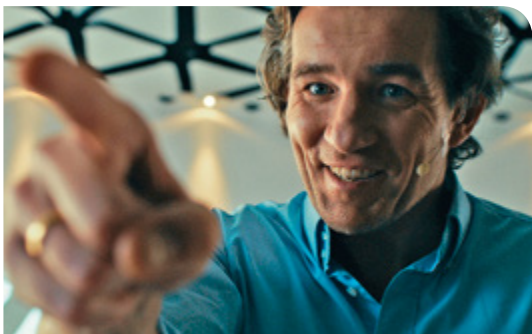
A remote and somewhat crazy psychiatric hospital receives a curious patient – he doesn't move or speak but spends his days standing with his hands raised. The only thing known is his nickname – 'Atlas'. In a word, he is a riddle and a riveting one at that.



Fascinatrix

DIR.: **JUSTYNA MYTNIK** • 2018 • FICTION • 19' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Fascinatrix is a musical about a fugitive woman driven by revenge, who cross-dresses as a witch hunter and enters the Castle of the Inquisition...



Happiness

DIR.: **MACIEJ BUCHWALD** • 2018 • FICTION • 23' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Three people of different ages are trying to achieve peace, success and love. However, sometimes happiness depends on luck.



Play

DIR.: **PIOTR SUŁKOWSKI** • 2018 • FICTION • 13' • PROD.: FILM FICTION, POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

A man consumed by guilt because he did not dare to defend his mother, he plays the role of a murderer and forces his ten-year-old self to confront this trauma.



Tremors

DIR.: **DAWID BODZAK** • 2018 • FICTION • 21' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Imagine that you are in the forest: it is dark, quiet, empty. You do not know why you are there. You suddenly hear a howl. You feel you do not want to be there. You are afraid. You see a wolf and a second one and a third. They come closer and closer to you and surround you. What are you going to do now?



Skinny

DIR.: **DANIEL STOPA** • 2018 • FICTION • 8' • PROD.: KRZYSZTOF KIEŚŁOWSKI RADIO AND TELEVISION FACULTY OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

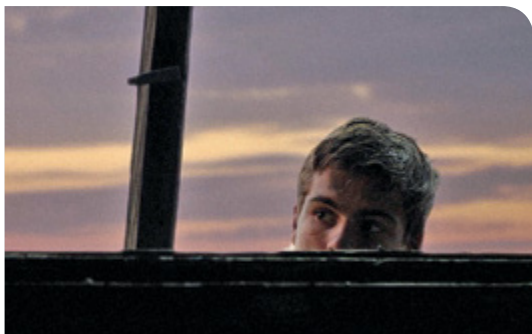
A poetic and nostalgic portrait of childhood seen through the eyes of siblings. A beautiful, sunny afternoon. A bunch of kids are playing football in the yard. Meanwhile, in an closed apartment, a boy is looking after his younger sister. Behind closed doors, the boy and the girl start a game of their own. What is hidden behind the games of children?



Techno

DIR.: **TADEUSZ ŁYSIAK** • 2017 • FICTION • 24' • PROD.: WARSAW FILM SCHOOL • CONTACT: BARBARA PAWŁOWSKA, FESTIVAL@SZKOLAFILMOWA.PL

Ryszard, a sixty year old farmer living in a small, Polish village in complete seclusion, takes care of his wife who is struggling with Alzheimer's. A young girl from a big city who he stumbles upon by accident introduces him to a world of techno music which, for at least a brief moment, helps him forget about the grave responsibility he has to carry on his shoulders.



Nuclear Shadows

DIR.: **MAREK LESZCZEWSKI** • 2017 • FICTION • 15' • PROD.: WARSAW FILM SCHOOL •
CONTACT: BARBARA PAWŁOWSKA, FESTIVAL@SZKOLAFILMOWA.PL

A lone boy wanders the desolate wastes that were once his homeland. A catastrophic event scorched the surface of Earth and took everything from him, everything except his dignity. He wants to find a place for the proper burial of his younger brother he carries on his back.



The Woodkin

DIR.: **MATEUSZ MOTYKA** • 2017 • FICTION • 24' • PROD.: WARSAW FILM SCHOOL •
CONTACT: BARBARA PAWŁOWSKA, FESTIVAL@SZKOLAFILMOWA.PL

The Woodkin is a spirit of the forest, herald of change, the enemy of greed and gluttony. He punishes those who break the laws of nature. After ten years of absence, Krzysiek takes his son on a hunting trip where he does everything to win the boy back. While the two men grow closer, some lines are crossed. The Woodkin wakes up.



On the Web

DIR.: **KATARZYNA BABICZ** • 2017 • FICTION • 24' • PROD.: WARSAW FILM SCHOOL •
CONTACT: BARBARA PAWŁOWSKA, FESTIVAL@SZKOLAFILMOWA.PL

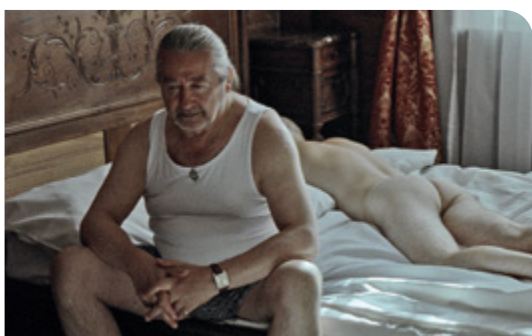
After humiliation at work, 30-year old Michal decides to struggle with his dependence on pornography. Soon, he explores the world of the internet web cams and meets a girl called Diana, working as a cyber prostitute. Intrigued and fascinated with Diana, he starts to stalk her.



For You

DIR.: **KATARZYNA WIŚNIEWSKA** • 2017 • FICTION • 17' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KRZYSZTOF BRZEZOWSKI, KBRZEZOWSKI@FILMCHOOL.LODZ.PL

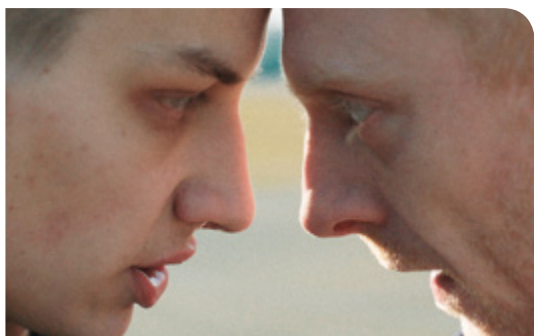
Marta returns home after graduating from her dream vocal school in England. Her family and friends throw a party to celebrate her big success. Marta can't admit that the great dream turned into failure.



Suspension

DIR.: **MATEUSZ KUCHARSKI** • 2017 • FICTION • 7' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: KRZYSZTOF BRZEZOWSKI, KBRZEZOWSKI@FILMCHOOL.LODZ.PL

From the first days to the last seconds of our life, we experience exceptional situations that allow us to break away from reality. Throughout the whole range of emotions with which we associate in our lives, sometimes we touch the fleeting essence of the moment in which we find ourselves.



Short Distance

DIR.: **GIOVANNI PIERANGELI** • 2017 • FICTION • 20' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

A short-tempered running coach is granted temporary custody of his athletic younger brother from a juvenile correctional facility. The complicated relationship between the brothers will have an huge influence on their collaboration towards a common aim.



Casting

DIR.: **KATARZYNA ISKRA** • 2017 • FICTION • 20' • PROD.: GDYNIA FILM SCHOOL • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

A young Polish woman is forced to choose between her family and her career as an actress.



Heimat

DIR.: **EMI BUCHWALD** • 2017 • FICTION • 24' • PROD.: THE POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

A short work of fiction about five members of a unique family. They meet at a police station where the three grown-up children have to testify against a man who beat up their father.



Morning Has Broken

DIR.: **OLGA CHAJDAS** • 2017 • FICTION • 15' • PROD.: WILD MOUSE PRODUCTION • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

The main character, a woman, stabs her husband to death and drowns her daughter. Quietly, no emotions. She goes to bed only to wake in the morning and discover that their cat is missing – that's where our movie starts... A short film about alienation, loneliness, losing oneself.



Time to Go

DIR.: **GRZEGORZ MOŁDA** • 2017 • FICTION • 15' • PROD.: GDYNIA FILM SCHOOL • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Marta works at her father's automobile repair shop. After her boyfriend is arrested, Marta is faced with a difficult choice: to stay loyal to her father, or to do what it takes to get her boyfriend released. Marta's situation is complicated by a secret that she needs to reveal to both of the men in her life.



Milk

DIR.: **URSZULA MORGA** • 2017 • FICTION • 15' • PROD.: GDYNIA FILM SCHOOL •
CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Ewa takes her daughter to their lake house to prepare for her birthday party. Julka brings along her boyfriend. The mother disapproves of his presence and wants him to leave. However, the hardest battle she will have to fight is the one with herself.



My Name Is Julita

DIR.: **FILIP DZIERŻAWSKI** • 2017 • FICTION • 28' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

The story of Julita Wotyniec, whose mother is serving a life sentence for murdering her husband and son and for the attempted murder of her daughter. Beset with a sense of guilt, her mother doesn't want to meet her and they haven't seen each other for ten years. Using a programme known as 'Testimony' as a pretext, Julita enters the prison in order to confront her mother and carry out a reckoning with the past.



Bogdan and Rose

DIR.: **MILENA DUTKOWSKA** • 2017 • FICTION • 15' • PROD.: MILENA DUTKOWSKA •
CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Bogdan and Rose are an old married couple. They live together in one room and work at the same school canteen, but they don't speak to each other. Their lives are filled with silence and daily reciprocal malice.



Nothing New Under the Sun

DIR.: **DAMIAN KOCUR** • 2017 • FICTION • 25' • KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION OF THE UNIVERSITY OF SILESIA • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

Michał lives in the country, works at a cattle farm, comes back home, has dinner and rests. Every day in his life is the same. Every day except for the day when a girl that he met on the Internet is supposed to come to see him.



The Best Fireworks Ever

DIR.: **ALEKSANDRA TERPIŃSKA** • 2017 • FICTION • 30' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KFF SALES & PROMOTION, MARTA.SWIATEK@KFF.COM.PL

The plot of the film takes place in the contemporary world of an European city. It depicts one day in the life of three friends who, facing a fictional military conflict in their country, must modify their plans for the future.

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